

# MUSICAL COURIER

A WEEKLY JOURNAL  
DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-sixth Year

Price 15 Cents

Subscription \$5.00

Foreign \$6.25 Annually

VOL. LXXI—NO. 18

NEW YORK, THURSDAY, NOVEMBER 4, 1915

WHOLE NO. 1858



**KATHARINE GOODSON**  
Pianist

# MUSICAL COURIER

## INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.

Church, Concert and School Positions Secured.  
MRS. BABCOCK,  
CARNegie HALL, New York.  
Telephone, 2634 Columbus.

## MR. AND MRS. THEO. J. TOEDT, VOCAL INSTRUCTION.

Home Studio: 163 East 62d St., New York.

## H. RAWLINS BAKER,

PIANOFORTE INSTRUCTION.

Studio, 404 Carnegie Hall.  
Tel. 3061 Circle.

## M. F. BURT SCHOOL

Sight-Singing, Ear-Training, Musical Stenography. Normal courses in Public and Private School Music. Special coaching for church trials.  
New York School, 1202 Carnegie Hall.  
Address Brooklyn School, 1202 Lefferts Place.

## BARONESS KATHERINE EVANS VON KLENNER,

GARCIA VOCAL METHOD.  
Grand Prix Paris Exposition, 1900.  
952 Eighth Ave., N. Y. Tel. 651 Circle.

## JOHANNA BROCKS-OETTEKING, COLORATURA SOPRANO.

Concerts, Oratorio, Musicales. Five Languages.  
Also VOCAL TEACHER.  
609 West 137th Street, New York.

## PAUL SAVAGE,

VOICE CULTURE.

803 Carnegie Hall,  
New York.

## MAX KNITEL-TREUMANN,

BARITONE.  
Voice Culture—Art of Singing.  
Studio, Carnegie Hall.  
Mail address: Fifth Ave., New Rochelle, N. Y.

## E. PRESSON MILLER,

TEACHER OF SINGING.

826 Carnegie Hall. Tel. 1350 Circle.

## MARY HISSEM DE MOSS,

SOPRANO—TEACHER OF SINGING.  
Address personally, 106 W. 90th St.  
Phone, 3552 River.

## FLORENCE E. GALE,

SOLO PIANIST.  
Recitals and Concerts.  
Instruction, Leschetizky Method.  
151 W. 70th St. Telephone, 5331 Columbus.

ZIEGLER INSTITUTE OF NORMAL SINGING  
MME. ANNA E. ZIEGLER, Director.  
Met. Opera House Bldg., 1425 B'way, New York.  
Tel. 1274 Bryant.

## MR. AND MRS. JOHN DENNIS MEHAN, VOCAL INSTRUCTION.

Suite 70, Carnegie Hall. Phone, 1472 Circle.  
Residence, and Home for Students, Clifcrest.  
For particulars apply, CARNegie HALL STUDIO

## HENRIETTA SPEKE-SEELEY,

SOPRANO—TEACHER OF SINGING.  
1435 Broadway—Metropolitan Opera House.  
Residence, 2184 Bathgate Ave. Phone, 3967 Tremont

## DUDLEY BUCK,

TEACHER OF SINGING.  
Aeolian Hall, 33 West 42nd St.  
Phone, 7498 Bryant. New York.  
Fall term begins Sept. 13th.

## ROSS DAVID,

VOCAL STUDIOS.

49 West 85th St., New York.

## PUBLIC ACADEMY OF MUSIC OF THE STATE OF NEW YORK.

H. H. Reppert, Director. All Branches Taught.  
Terms very reasonable. Free Scholarships.  
172 E. 117th St. Tel. 6039-J, Harlem.

## HEINRICH MEYN,

BARITONE.

Concerts and Oratorio.  
Vocal Studio: 150 W. 59th St. Tel. Columbus 5493

## ELIZABETH K. PATTERSON,

SCHOOL OF SINGING.

Studio: 257 West 104th Street.  
Phone, 8101 Riverside.

## JANET BULLOCK WILLIAMS,

TEACHER OF SINGING.

122 Carnegie Hall.

## LEOPOLD WOLFSOHN,

PIANIST—INSTRUCTION.

New York Studio: 155 W. 118th St.  
Phone, Morningside 1137.  
Brooklyn Studio: Pouch Gallery, 345 Clinton Ave.  
Phone, Prospect 6400.

## LOUIS CORNELL,

Four years first assistant Rudolfs Ganz in Berlin.  
Studio: 645 Madison Ave., N. Y. Phone Plaza 4570.

## SIGNOR FILOTEO GRECO,

THE ART OF SINGING.

Studio: 62 East Thirty-fourth Street, New York.  
Telephone: 4879 Murray Hill.

## MORITZ E. SCHWARZ,

Ass't Organist, Trinity Church, New York.  
RECITALS AND INSTRUCTION.  
Address Trinity Church, New York.

## GALIN - PARIS - CHEVÉ SCHOOL OF SIGHT SINGING—EAR TRAINING.

Wilbur A. Luyster, Director.  
New Location, 220 Madison Avenue.  
New Beginners and Advanced Students classes  
being formed (Day). Individual work may be begun  
at any time. Positive results. Ask former  
students. Phone, 427 Murray Hill.  
5469 J Bedford.

## Miss EMMA THURSBY,

SOPRANO.

Will receive a limited number of pupils.  
Residence, 34 Gramercy Park.  
Phone, 3187 Gramercy. New York City.

## HERBERT WILBER GREENE,

SCHOOL OF SINGING.

Director of the Brookfield Summer School of Singing  
701 Carnegie Hall, N. Y. City.

## LOUISE KELLOGG,

TEACHER OF SINGING.

1211 Carnegie Hall. Tel. 1350 Circle.

## THE ANNE STEVENSON STUDIOS

828-829 Carnegie Hall. Tel. 2822 Circle.

The Science and Art of Singing.

## CLAUDE WARFORD,

TENOR.

Metropolitan Opera House.  
1425 Broadway, New York.

## CARL M. ROEDER,

PIANIST—INSTRUCTION.

607 Carnegie Hall and 423 East 140th St.

## FREDERICK E. BRISTOL,

TEACHER OF SINGING.

No. 143 West 42d St., New York.

## MR. CHARLES LEE TRACY,

PIANOFORTE INSTRUCTION.

Certified Teacher of the LESCHETIZKY METHOD.  
Studio: Carnegie Hall, New York City.

## JOSEPH PIZZARELLO,

VOCAL INSTRUCTION.

Voice Developed—Style, Opera.  
851-852 Carnegie Hall, New York.

## WALTER L. BOGERT,

President National Ass'n Teachers of Singing, 1915;  
President N. Y. State Music Teachers' Ass'n, 1913.  
Baritone. Teacher of Singing. Lectures and recitals.  
130 Claremont Ave., New York. Tel. 291 Morn'side.  
Tuesday and Friday, 114 West 72d St.

## JESSIE DAVIS,

PIANIST.

Concerts—Recitals—Lessons.  
Studio: 701 Pierce Bldg., Boston.

## F. W. RIESBERG,

INSTRUCTION—PIANO, ORGAN, HARMONY.  
With the "Musical Courier"; Sec'y Manuscript  
Society; Organist Central Baptist Church, New  
York. 439 Fifth Ave.; Tel. 4292 Murray Hill.  
Residence, Park Hill, Yonkers, N. Y.

## CARL FIQUÉ, PIANO

KATHERINE NOAK-FIQUÉ,

DRAMATIC SOPRANO

FIQUE MUSICAL INSTITUTE  
128 DeKalb Avenue, Brooklyn.

## ALICE GARRIGUE MOTT,

ART OF SINGING.

172 West 79th St., New York.

## MR. FRANCIS STUART,

TEACHER OF SINGING.

Carnegie Hall, Studios 1103-4, New York City.

## JESSIE FENNER HILL

(Jessie G. Fenner)

TEACHER OF SINGING.

Metropolitan Opera House, 1425 Broadway, N. Y.  
Phone, Bryant 9086.

## ARENS VOCAL STUDIO,

The Art of "Bel Canto" in all its Branches.  
Fall Term begins October 1st.  
308 West 56th St. Tel. 3539 Columbus.  
Send 12c. address Sec'y. for Booklet.  
"My Vocal Method."

## MME. ADELE LEWING,

PIANISTE.

Authorized teacher of the Leschetizky Method.  
Residence Studio: The Sherwood, 38 West 57th St.  
Downtown Studio: Steinway Hall.

## HARRY M. GILBERT,

PIANIST—ACCOMPANIST.

Organist-Director Central Pres. Church, N. Y. C.  
Tours with Bispham, Australia, Hawaii, Canada.  
60 West 49th St., N. Y. Tel. 6333 Bryant.

## HATTIE CLAPPER MORRIS,

TEACHER OF SINGING IN ALL BRANCHES.

1730 Broadway, Cor. 55th St.  
Telephone, 4117 Columbus.

## MRS. WILLIS E. BACHELLER,

VOICE PLACEMENT AND REPERTOIRE.

Studio, 220 Madison Ave., New York.  
Phone, Murray Hill 427.  
Residence: Hotel Warrington, 161 Madison Ave.

## MME. EMMA A. DAMBMANN

(Mrs. Hermann G. Friedmann)

CONTRALTO.

Vocal Instruction, Concerts.  
Residence Studio, Hotel Calumet.  
Phone: Columbus 1628. 340 West 57th St.

## THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE, 230 East 62d Street.

Complete musical education given to students  
from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

## T. TERTIUS NOBLE,

ORGANIST AND MASTER OF THE CHOIR.

St. Thomas' Church, Fifth Ave. and 53d St.  
Lessons in Organ, Theory and Composition.

## VON DOENHOFF,

VOICE—HELEN.

PIANO—ALBERT.

1186 Madison Ave.

'Phone: 1332 Lenox.

## DANIEL VISANSKA, VIOLINIST.

Nine years of successful teaching and concertizing  
in Berlin. Will accept engagements and a limited  
number of pupils.  
Address: 25 West 126th St., New York.  
'Phone, Harlem 3427.

[In Philadelphia Mondays. Address 1821 Dia-  
mond St.]

## BRUNO HUHN,

41 West 45th St., New York.

Tel. Bryant 9080.

STYLE, DICTION, REPERTOIRE, ETC., TO  
VOCALISTS.



**BUGGINI'S SPECIALTY**  
To teach singers to feel the beauty of the Italian language and then to express it in their song—Italian, French, English, German, etc. Some of her celebrated pupils: Colp, Ingram, Gaten, etc. Languages, Painting, Singing lessons by famous teachers. Apply in person at the studios, 166 West 79th St., N. Y.

**SAMUEL GARDNER** Violinist  
MEMBER KNEISEL QUARTET 1914-1915  
Management: Foster & David, 500 Fifth Ave., New York

**LEVY** PIANIST  
Kimball Hall  
Chicago

**PERMELIA GALE** CONTRALTO  
CONCERT ORATORIO RECITAL  
Management: Alma Voodisch, 3941 Rokeby Street, Chicago, Ill.

**LAETA HARTLEY**  
Concert Pianist  
Management: WALTER ANDERSON, 171 W. 57th St., New York

**PAULINE LEMMER** VOICE CULTURE  
**STUCKY** ART OF SINGING  
Correct Breathing and Voice Placing a Specialty  
239 FIFTH AVENUE, PITTSBURGH, PA.

**MORTIMER WILSON**  
PHILADELPHIA  
Address, Balance of Season: Atlanta Philharmonic

"Not all may become Artists, but everyone can be taught to sing artistically."  
**HAGGERTY-SNELL** Teacher of Vocal Music  
130 West 97th Street - New York City

**WASSILI LEPS**  
CONDUCTOR  
Symphony, Opera, Oratorio  
THE POWELTON, PHILADELPHIA, PA.

**HENRY A. RUSSOTTO**  
CLASSES IN SOLFEGGIO SIGHT SINGING  
STUDIO: METROPOLITAN OPERA HOUSE  
1425 Broadway, New York. Room 67 Phone, Bryant 5354

**GRET TORPADIE**  
Soprano  
Address: Music League of America, 33 W. 42nd St., N. Y.  
"A sincere artist, and one whom it will be a pleasure to hear again."—N. Y. Tribune

**W. O. FORSYTH**  
Pianist and Teacher of the Higher Art of Piano Playing  
COMPLETE TRAINING FOR CONCERT ROOM OR TEACHING  
Address: Care Nordheimers, Toronto, Canada

**MAX FRIEDMAN, PIANIST**  
Studio: 267 VERNON AVENUE, BROOKLYN, N. Y.  
Phone, 5163 Williamsburg.

**Carolyn WILLARD** PIANIST  
FINE ARTS BUILDING CHICAGO

**BIRDICE BLYE** Concert Pianist  
5424 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

**Philipp MITTELL**  
TEACHER OF VIOLIN and ENSEMBLE PLAYING  
930 Eighth Ave., New York City Phone 9630 Columbus

**SHUMSKY-MARIO**  
TENOR  
Voice Culture and Artistic Singing.  
Russian, Italian, German and French Repertoire.  
Approved by Julio and Tito Ricordi, Tamagno, Brogi, De-Falco, Etc.  
Studio: Metropolitan Opera House Bldg., 1425 Broadway, New York.



For Information  
Address - -

## Virgil Conservatory

UNEQUALLED ADVANTAGES  
FALL TERM BEGINS SEPTEMBER 27th

Literature Upon Request

MRS. A. M. VIRGIL 11 West 68th St. NEW YORK

**MARIE LOUISE TODD**  
PIANIST  
TEACHER OF PIANO  
Studio: Carnegie Hall - - - New York

**BUTLER** Soprano  
PUPILS ACCEPTED  
512 Fine Arts Building, Chicago, Ill.

**SUE HARVARD, Soprano**  
Season 1915-16 King Edward Apt's, Bayard St., Pittsburgh  
Business Address: 615 Liberty Avenue, Pittsburgh

**DUNNING SYSTEM** OF IMPROVED MUSIC STUDY FOR BEGINNERS.  
Send for information and booklets of endorsements. Mrs. Carrie Louise Dunning, 8 West 40th St., New York City. Western address: Portland, Ore.

**Louise St. John WESTERVELT**  
SOPRANO  
Concerts, Oratorios, Recitals  
1353 N. State St., - - - Chicago, Ill.

**EMILY CHURCH BENHAM**  
CONCERT PIANIST  
Management: Ella May Smith, 60 Jefferson Ave., Columbus, Ohio.

**REUBEN H. DAVIES**  
CONCERT PIANIST and TEACHER  
180 Claremont Avenue New York  
Phone, Morningside 4773

**ARTHUR M. BURTON**  
BARITONE  
Fine Arts Building - - - Chicago

**CLARENCE DICKINSON**  
Concert Organist  
Organist and Director Brick Church, Temple Beth-El, Union Theological Seminary.  
412 Fifth Ave., New York.

**MAXIMILIAN PILZER**  
Violinist  
Studio and Residence:  
The Rutland, 260 W. 57th Street, New York.  
Telephone, Circle 2249.

**Gustaf Holmquist**  
BASSO  
CONCERTS, ORATORIO, ETC.  
Management: Alma Voodisch, 3941 Rokeby Street, Chicago, Ill.

**JOHN B. MILLER, TENOR**  
624 Michigan Avenue, Chicago, Ill.

**HAZEL EDEN SOPRANO**  
ARTIST OF THE CHICAGO OPERA COMPANY  
Available for Concerts, Recitals, At Homes, Festivals, etc. For dates, particulars, etc., address JULIUS DAISER, Auditorium Theatre, Chicago.

**Mme. E. B. de SERRANO**  
Teacher of Olive Fremstad, Mme. Charlotte Maconda, Lucille-Marcel, Caroline Mihr-Hardy  
VOICE CULTURE REPERTOIRE  
430 West 57th St., Tel. 6641 Columbus, New York

**Mme. Hildegard Hoffmann**  
Oratorio and Joint Recitals with  
**Mr. HENRY HOLDEN**  
Recitals and Piano  
Instruction  
Soloist with New York Philharmonic and Boston Symphony Orchestra, etc.  
STUDIO: Steinway Hall  
Address, 144 East 150th Street, New York City.

**Baroness LITTA von ELSNER**  
VOCAL INSTRUCTION  
562 Park Avenue, New York. Phone, 6792 Plaza.

**Marion T. Marsh**  
HARP—Concert, Church, Instruction  
Address, 769 Carroll St.  
Brooklyn, N. Y. Phone Prospect 7272 W.  
Management: Music League of America.

**SIGNOR SARE GAGLIANO**  
Piano and Vocal Instruction  
330 W. 95th Street, New York Phone: River 6137

**ADELA BOWNE**  
SOPRANO  
CONCERT ORATORIO OPERA  
Personal Representatives:  
FOSTER & FOSTER  
25 W. 42nd St. Tel. 4423 Bryant

**PARK S**  
ELIZABETH  
Soprano  
Direction  
WALTER ANDERSON  
171 W. 57th ST., NEW YORK

**Bonci VALERI** SEE AD NEXT ISSUE  
INDORSES E.

**HEIZER MUSIC SCHOOL**  
Direction of Mr. and Mrs. Frederick Heizer.  
Frederick Heizer, Jr., Violinist, available for Recitals.  
ST. LOUIS, IOWA

**W. R. GARDNER** Voice Culture  
Residence Studio: 2723 Broadway, Dormont, Pa.  
428 Sixth Avenue, Pittsburgh, Pa. Phone 4365 J. Grant

**KARLETON HACKETT**  
TEACHER OF SINGING  
Kimball Hall, Chicago.

**POSNER** VIOLINIST AND TEACHER  
25 East 112th Street New York

**HENRY GORDON THUNDER**  
CONDUCTOR: The Choral Society of Phil., The Fortnightly Club of Phil.  
VOICE Philadelphia  
10 S. 18th Street

**SERGEI KLIBANSKY**  
Eight years leading teacher, Stern Conservatory, Berlin; three years at Institute of Musical Art.  
FALL TERM OPENED  
SEPT. 15  
Studio: 212 W. 59th St., New York City Columbus 2329

**JENNETTE LOUDON**  
STUDIOS  
614 Fine Arts Building, Chicago  
HOME OF THE BEETHOVEN TRIO

**EUGENE COWLES**  
Vocal Instruction and Coaching  
Monday and Thursday Afternoons  
STUDIO: 64 West 40th Street, New York  
Phone, Bryant 4590

**HARRISON M. WILD** Concert Organist  
KIMBALL HALL, 243 Wabash Ave. Chicago  
INSTRUCTION  
PIANO ORGAN  
CONDUCTOR—Apella Musical Club, Mendelssohn Club

**MARY BALL**  
DRAMATIC SOPRANO  
Exclusive Management:  
FOSTER & DAVID  
500 Fifth Avenue - - - New York

**GEORGIA KOBER, Pianiste**  
Pres. Sherwood Music School  
300 Fine Arts Annex CHICAGO, ILL.

**Katharine HOFFMANN** ACCOMPANIST  
WITH SCHUMANN-HEINK TOUR  
Home Address: St. Paul

**S. WESLEY SEARS,**  
St. James Church,  
22d and Walnut Sts., Philadelphia.  
ORGAN RECITALS. INSTRUCTION.

**VITTORIO CARPI**  
VOCAL TEACHER IN FOUR LANGUAGES  
Florence, Via del Conti, 7

**MILDRED DILLING**  
Harpist—Solo and Ensemble  
Personal Address: Studio Hall Club,  
35 E. 62d St., New York City. Phone, Plaza 7261.

**SCHUTZ**  
Contralto.  
Concert, Oratorio.  
"Miss Schutz is, without question, one of the best contralto singers who has appeared in Utica in many years."  
—Utica Herald Dispatch.  
Exclusive Management: WALTER ANDERSON, 171 W. 57th St., N. Y.

**MARIE MORRISEY**  
CONTRALTO  
Management: FOSTER & FOSTER  
25 West 42nd Street - - - New York  
Phone, Bryant 4422

**John Prindle SCOTT**  
606 W. 115th St., New York  
Phone Morn. guide 6740  
Composer of "JOHN O'DREAMS" "THE REVELATION," Etc.

**ELSA LYON** Dramatic Mezzo Soprano  
Available for Concerts and Opera for Season 1915-16  
Home Address: Newark, Ohio

**MIDDLETON**  
BASS  
Metropolitan Opera Co., New York

**BERGEY**  
Chicago Opera School  
Fine Arts Bldg., Chicago, Ill.

**Mme. BUCKHOUT**  
SOPRANO  
295 Central Park W. (86th Street)  
Tel. 8368 Saturday

**OLD NEW VIOLINS** ESTABLISHED IN 1893  
ITALIAN STRINGS  
**JOHN FRIEDRICH & BRO.**  
Agents in New York for SEVETRE & MAUCOTTI  
279 FIFTH AVE., NEW YORK  
TRICOLOR TESTED VIOLIN STRINGS

**The EVERETT PIANO.** One of the three Great Pianos of the World

**THE JOHN CHURCH COMPANY**  
CINCINNATI NEW YORK CHICAGO  
OWNERS OF THE EVERETT PIANO COMPANY, BOSTON



**A. B. CHASE PIANOS**  
**Artisanos**

Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert, the Home

Factory at  
**NORWALK, OHIO**  
Reference: The Editor-in-Chief of THE MUSICAL COURIER.

**PAUL HELD** Master School for Composition  
535 West 147th Street New York

**Gordon Campbell**  
Pianist

**FRANK WOELBER** Violinist  
Authorized Exponent of the  
GOBY EBERHARDT METHOD  
864 Carnegie Hall, New York. Phone Audubon 3300

**Minnie M. McCONNELL**  
VOICE CULTURE AND COACH  
McConnell Vocal Trio  
839 West End Ave., New York. Phone River 6433

**WILLIAM J. FALK**  
Assistant to Mr. Oscar Sanger  
TEACHER OF SINGING  
Interpretation and Artistic Finish  
Phone Riverside 6919. 292 West 92d St., New York

**ALFRED D. SHAW**  
TENOR  
Concert Oratorio Recital  
Soloist Fifth Avenue Presbyterian Church, New York  
(LIMITED NUMBER OF PUPILS ACCEPTED)  
23 West 42nd Street New York

**MABEL COX-VAN GROVE** Soprano  
**ISAAC VAN GROVE** Coach Pianist  
JOINT RECITALS  
307 Fine Arts Bldg., Chicago, Ill.  
Phone, Harrison 2255

**A. VIRGIL K.**

**AMERICAN CONSERVATORY** Kimball Hall, Wabash Ave. and Jackson Blvd., Chicago.  
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST  
Among the eighty eminent instructors the following might be mentioned:  
Piano—John J. Hattstaedt, Victor Garwood, Allen Spencer, Henri Levy, Silvio Scionti.  
Singing—Karlton Hackett, Ragna Linne, E. Warren K. Howe, John T. Read, Charles La Berge.  
Organ—Wilhelm Middelschulte.  
Violin—Herbert Butler, Adolf Weidig.  
JOHN J. HATTSTAEDT, President.  
Catalog mailed free.

**CINCINNATI CONSERVATORY of MUSIC. ESTABLISHED 1867.**  
CLARA BAUR, Foundress.  
Conducted according to methods of most progressive European conservatories.  
**Elocution — MUSIC — Languages**  
Faculty of International Reputation.  
Exceptional advantages for post-graduate and repertoire work.  
Ideal location and residence department with superior equipment.  
Students may enter at any time.  
Highland Avenue and Oak Street, Cincinnati, Ohio

For catalogue and information address Miss BERTHA BAUR, Directress.

**The Best Bargain is Quality—**

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University, is the best proof of its satisfactory tone qualities and durability :: :: :: :: ::

Send for free illustrated Art Catalog  
THE CABLE COMPANY, Chicago :: :: MAKERS

**BUSH & LANE**

The Style 16 Upright Grand Piano with the Grand Tone

FACTORY, :: :: HOLLAND, MICH.

**MARGOLIS** VOICE CULTURE  
520 Riverside Drive, N. Y. Phone, Morningdale 1776

**American Progressive Piano School**  
GUSTAV L. BECKER, Director  
Complete theoretical and practical course. Examinations, diploma, scholarships, lecture recitals. Competent teachers for beginners. Address: M. H. BURTIS, Sec'y, 114 West 72d St., N. Y.

**MARY WOOD CHASE SCHOOL OF MUSICAL ARTS**  
GRADUATES IN DEMAND BY COLLEGES AND UNIVERSITIES  
Send for Catalog. 630 Fine Arts Bldg., Chicago.

**EMIL J. POLAK**  
Accompanist and Coach  
Address: 217 E. 71st St., N. Y. City Phone 823 Lenox

**YAHN** Contralto  
Oratorio : Concert : Recital and Opera  
Phone: Havenwood 2319 849 Lakeside Place, Chicago  
Direction HARRIET MARTIN SNOW, 64 E. Van Buren Street, Chicago

**HERBERT MILLER** Baritone  
716 Fine Arts Building Chicago

**GEORGE D. HERWIG** TENOR  
239 Fifth Ave., Pittsburgh, Pa.  
(Limited number of pupils accepted)

**DAN BEDDOE** TENOR  
Season 1915-16 in America  
Address 414 West 121st St., New York.  
Management: Wolfsohn Musical Bureau

**REUTER** Pianist  
624 S. Michigan Avenue, Chicago

**SPENCER** SOPRANO  
Direction: WALTER ANDERSON  
171 West 57th Street New York

**ALOIS TRNKA** Concert Violinist  
108 W. 111th St., New York City Phone Cathedral 8805

**EMILIO AGRAMONTE, Jr.** TEACHER OF SINGING  
Special attention given to voice production, interpretation, repertoire and lyric diction.  
Studio: 260 W. 37th St., Wednesday and Saturdays  
Phone, Circle 6580.

**ASCHENFELDER** Vocal and Piano Instruction  
Studios: 114 W. 72nd St., New York. Phone Columbia 3376

**HAZEL LUCILLE PECK** PIANIST  
Permanent Address, Suite 1107 First National Bank Bldg., Pittsburgh, Penna.

**CONTI-BERENGUER**  
Solo Harpist of Chicago Opera Association.  
Now accepting pupils in New York.  
54 East 34th St. Tel., Murray Hill 1267.

**SIBYL SAMMIS MacDERMID** SOPRANO  
Pupils Accepted Fine Arts Bldg., Chicago

**DR. CLARK** Baritone  
Recital in Costumes with His Company  
Transcontinental Tour Now Being Booked  
Address Secretary, 83 Auditorium Bldg., Chicago, Ill.

**RICHARD BIGGS** CONCERT ORGANIST  
Soloist at San Francisco and San Diego Expositions  
131 Clinton St., Brooklyn, N. Y.

**GRACE G. GARDNER** VOCAL INSTRUCTION  
formerly Milan, London, New York  
Pupils prepared for Opera, Concert, Oratorio.  
Special course in Tone-placement, Respiration, Physical Development.  
Injured voices restored, cause demonstrated, defects remedied.

**Yon Studios** 853 CARNEGIE HALL, NEW YORK  
Telephone Circle 951  
S. C. YON—Vocal: Piano: Instructor at Sacred Heart Academy, N. Y.  
P. A. YON—Organ: Piano: Composition: Organist-Choirmaster. St. Francis Xavier Church, N. Y.  
J. C. UNGERER—Gregorian: Liturgy: Organ: Organist-Choirmaster. St. Patrick's Cathedral, N. Y.

**Elsa Fischer** String Quartet  
AVAILABLE FOR CONCERTS  
Address J. L. Hogan, 489 Fifth Ave., Room 712, New York.



# MUSICAL COURIER

VOL. LXXI.—NO. 18.

NEW YORK, THURSDAY, NOVEMBER 4, 1915.

WHOLE NO. 1858.

## GREAT LAW SUIT ENDED BETWEEN GERMAN PUBLISHERS AND ASSOCIATION OF GERMAN COMPOSERS.

Supreme Courts of the Empire Decide in Favor of the Publishers—Mozart Revivals—Other Matters of Interest

"Mona Lisa" Premiere at Stuttgart—An Interesting Letter by Offenbach—Some Strange Legacies.

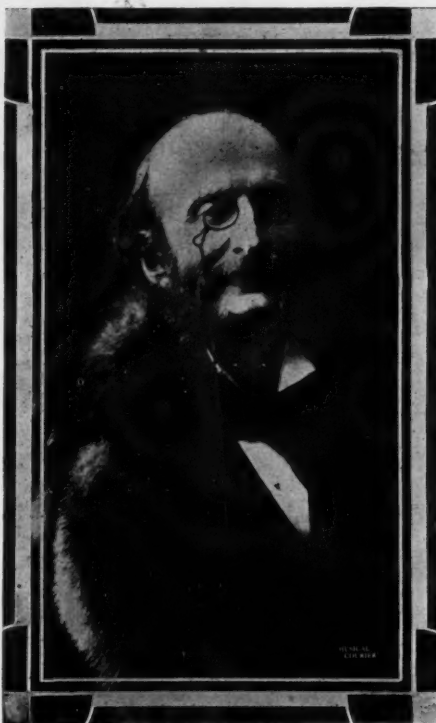
Jenaerstr. 21,  
Berlin, W., October 2, 1915. }

DURING the past two years I have mentioned at various times the great legal fight between the Association of German Composers (Genossenschaft deutscher Tonsetzer) and the music publishers of Germany. This, the greatest lawsuit of the kind ever known in this country, after going through all the courts has finally been decided by the Supreme Court of the German Empire (Reichsgericht) in favor of the publishers. This decision of the highest court has caused a sensation in musical circles all over Germany, and, above all, consternation in the camp of the Association of German Composers. As it is a judgment of far reaching importance it will be of interest here to look briefly into the causes that led up to the litigation.

There is a branch society, called the Institute for Rights of Performances (Anstalt für musikalische Aufführungsrechte, called for short Afma) connected with the association of German Composers. Although various prominent composers, including Richard Strauss, were actively concerned in the foundation of the society, its chief organizer and executive head has always been and still is Friedrich Roesch. He is a composer of minor importance, it is true, but he possesses administrative talents of a high order, and the composers and publishers, some 500 in number, who make up the members of the association, trusting him implicitly, left their business affairs largely in his hands. For a time all went well. A couple of years ago, however, certain prominent publishing houses and composers began to complain of the administration of the society, particularly of the Institute for Rights of Performances. The publishers demanded first of all that a stricter control should be exercised over the performances of musical works and an account be kept of the compositions played in the cafes. This was a branch of musical activity, which, it seems, Roesch had entirely ignored, and the publishers claimed that the result had been a loss of at least 400,000 marks to them and the composers since the founding of the association. Berlin is a city possessing many magnificent cafes, maintaining excellent orchestras which play a vast amount of good class new music.

Another source of dissatisfaction of the publishers was the so called "mechanical" rights, i. e., the royalties to be paid by the player piano and talking machine companies and the owners of all other kinds of music performing apparatus. The composers had retained all rights in this respect for themselves, and the publishers put in claims for equal rights. There was also dissatisfaction and contention in various other directions, which finally led to a break. About fifty members of the association, including nearly all of the principal publishers of Germany and also a number of prominent composers, withdrew. They were bound, however, by contract to remain members for five years longer, so suit was brought against them by the executive head of the society for breach of contract. The suit was won in every instance by the publishers. The judgment of the Reichsgericht not only gave them the desired control over the works published, but also passed a much more far reaching and sweeping decision; it declared all contracts between the composers and publishers to be null and void. This was wholly unexpected by both parties.

For the association and the some 450 members that still belong to it, the result of this suit is most disastrous, and



JACQUES OFFENBACH.

already bitter complaints are heard on all sides against Roesch, to whose obstinacy the disaster is attributed. After the lower courts had decided the first trial in favor of the publishers, these were willing to come to an amicable arrangement with the composers. Roesch insisted on carrying the case to a higher court, which also decided against the association. The publishers again were willing to come to a peaceful understanding, but Roesch was convinced that the association would win before the Supreme Court, so he pushed the suit through to its disastrous termination.

It is a peculiar position of affairs that now confronts both composers and publishers. Since all contracts have been declared null and void, the publishers are now under no legal obligation to pay any royalties. At present things are in such a chaotic state that nothing definite can be said as to the future, but it is probable that a modus operandi will be found, although many of the leading publishing houses refuse to cooperate with the association in future unless Roesch is removed from office.

### THE "MONA LISA" PREMIERE.

Last week I gave a brief synopsis of the action of the libretto of Schillings' "Mona Lisa," the first new opera brought out this season. The premiere occurred last Sunday evening at the Stuttgart Royal Opera, and the novelty scored a succès d'estime. The action on the stage affords ample opportunity for very effective antithetical musical treatment and above all for dramatic climaxes. But Schillings' attempts to do justice in his score to these strong

contrasts were only partially successful. What antithesis, for instance, in the buoyant, joyful carnival mood and the gloomy, penitent, remorseful strains of the monks of San Marco. Schillings' music is eclectic; it is at times appealing and effective, but it lacks the strong vital pulse throb, the highest dramatic force. His best moments are in depicting the dark, sad Ash-Wednesday mood and Mona Lisa's revenge in locking her unloved husband in the safe, where he had sent her lover to his doom. There are also some lovely tender lyric moments, as in the Canzone, where Dinora sighs for love and happiness.

In his former operas Schillings was always accused, and not unjustly so, of keeping too much to the symphonic form. This he has avoided in "Mona Lisa." The score is also harmonically more interesting and more characteristic than was the case with his earlier operas. Schillings has also apparently gained in knowledge of dramatic effects. There are undeniable Strauss, Puccini, and D'Albert influences in his new score: "Tiefland" and "Tosca" in particular are suggested. Schillings evidently has unconsciously absorbed and given expression again to something of the music of these two operas in carrying out the revenge idea of Mona Lisa.

One looks in vain in the new Schillings score for a strong, individual note, but one searches in vain for this in any of Schillings' music. He is not a strong musical personality and has apparently written nothing that will live. Schillings is, however, an adept at instrumentation, and the orchestra is handled with great skill, but even here in his best moments the shadow of Richard Strauss flits about.

The performance itself was admirable. The most successful member of the cast was John Forsell, the famous Swedish baritone of the Stockholm Opera, who had been engaged to create the part of Francesco del Giocondo, the husband of Mona Lisa. Forsell's art both vocally and histrionically, was on an exalted plain and called forth well merited applause on the part of the public. Forsell, by the way, will also sing the part of Francesco at the Berlin premiere of the opera, which has now been set for October 15. He had also an excellent partner in Heedey Iracema-Bruegelman, who sang the title role. Among the other roles, which are of secondary importance that of Giovanni was satisfactorily sung by Carl Oestvig. The audience applauded with great enthusiasm, but their applause was evidently intended more for the excellent performance than for the work itself.

### THE "NEUE FREIE VOLKSBUHNE" AND THE PHILHARMONIC.

The most important concert of the week was the opening matinee of the winter series of concerts given by the "Neue Freie Volksbuehne" in the beautiful new theatre of this organization. I wrote about this auditorium and its excellent acoustic properties last season at the time of the dedication of the new house. This first concert, last Sunday, was conducted by Fritz Steinbach. The program consisted of Beethoven's third "Leonora" overture, his eighth symphony, and Brahms' D major symphony. Beethoven's eighth will always be a favorite with the public, but Steinbach might have chosen a work, to which his individual style of conducting is better adapted. His performance was on the whole much too heavy and ponderous and lacked the light sprightly touch, which the symphony requires. He was above all far from satisfactory in the

lovely lyric parts. He had compensating moments, however, in the overture and in the Brahms' number, but Brahms' C minor symphony also suits him much better than does this one. However, he is a conductor of standing and importance, and the audience acclaimed him in no uncertain manner. The Philharmonic Orchestra played with great finish and also with much élan.

#### A FORGOTTEN INTERESTING "WAR" LETTER BY OFFENBACH.

In connection with the production of Offenbach's "Tales of Hoffmann" on the stage of the Berlin Royal Opera House an interesting little brochure has been written on Offenbach and Hoffmann by Hans von Mueller, the well known German philologist. This pamphlet contains among other things a letter written by Offenbach in 1870 shortly after the outbreak of the Franco-Prussian war. This letter is herewith reproduced in facsimile.

Offenbach, whose real name was Jacob Levy, and who took his name "Offenbach" from Offenbach on the Main, near Cologne, where he was born, entered the Paris conservatory at the age of fourteen and his life was spent chiefly in France. In his inclinations, like Heinrich Heine, Offenbach had become thoroughly French, but unlike Heine he was to the last loyal to the land of his birth. When the Franco-Prussian war broke out certain circles in Germany were anxious to ascertain what Offenbach's attitude toward Germany was, for it had been reported in the French press, that he had traduced his fatherland and written a song of hate against Germany.

The editor of the Kladderadatsch, the well known satirical political comic paper, which, by the way, is still flourishing in Berlin, wrote Offenbach via England asking for an explanation. The letter (reproduced in the next column), written at Villa Orphée, the composer's home at Paris, was his reply.

It is written in faulty German, for Offenbach during his long stay in France had partly forgotten his mother tongue. In a confidential postscript Offenbach asked that the letter be published and he said that it would probably contain mistakes since he had lived thirty-five years in France and had forgotten to some extent his mother tongue.

The letter reads, translated as follows:

August 1870.  
DEAR FRIEND: It is a lie that I have written a song against Germany. I owe my reputation to Paris; I am a citizen of France. I have lived here since my fourteenth year. I am Knight of the Legion of Honor, but in spite of all this I should consider it an infamy to write even a single note against my fatherland, the country where I was born; against the land where I have many near relatives and many good friends. I thank you for giving me the opportunity to this declaration, and, please, tell all of my good friends what I think of this detestable lie.

With best regard,

Yours,

JACQUES OFFENBACH.

This letter was widely published in Germany at the time, and thus did Offenbach retain the sympathies of the German nation.

#### REVIVAL OF FORGOTTEN YOUTHFUL MOZART OPERA.

Mozart's charming youthful opera entitled "Die Gaertnerin aus Liebe," which has not been given for many decades, is shortly to be revived by Felix Weingartner at the Darmstadt Opera. It will be produced in a new elaboration by Oscar Bie.

Mozart's "Abduction from the Seraglio" is also shortly to be produced at the Vienna Royal Opera in a new arrangement by Wilhelm Kieffeld. Kieffeld has not made any changes in the music; on the contrary, his edition is based on the original manuscript score and he lays stress on giving greater prominence to certain important parts of the opera, which in former editions were treated as of secondary importance.

Villa Orphée

(STREET) 6 10 août 70

Dear Friend.  
It is a lie that I have written a song against Germany. I owe my reputation to Paris; I am a citizen of France. I have lived here since my fourteenth year. I am Knight of the Legion of Honor, but in spite of all this I should consider it an infamy to write even a single note against my fatherland, the country where I was born; against the land where I have many near relatives and many good friends. I thank you for giving me the opportunity to this declaration, and, please, tell all of my good friends what I think of this detestable lie.

With best regard,  
Yours,  
JACQUES OFFENBACH.

#### OFFENBACH'S "WAR" LETTER.

ing greater prominence to certain important parts of the opera, which in former editions were treated as of secondary importance.

#### MUSIC LOVER'S STRANGE BEQUEST.

A manufacturer, named Winklesser, who died here last year, bequeathed the sum of 40,000 Marks to the Berlin Philharmonic Orchestra on the condition that the orchestra play every year on Winklesser's birthday, Schubert's "Unfinished" and Beethoven's ninth symphonies. Between these two works a violin concerto must be performed—any one will do. The Philharmonic Orchestra will gladly fulfill these conditions at one of its popular concerts each winter.

Such legacies, by the way, are not uncommon in Germany. In Breslau, for instance, a city of half a million inhabitants, there are four choral societies, which perform every season certain works in recognition of sums of money left them by four different patrons. These works

are Mozart's "Requiem," Brahms' "Requiem," Bach's "Christmas Oratorio," and the "Death of Jesus," by Johann Gottlieb Graun. Graun is otherwise forgotten today as a composer. He was a contemporary of Bach and played a great role in the musical life of Berlin under the reign of Frederick the Great, whose special protégé he was. Another condition of these concerts is that the public of Breslau have free admission each year to these performances.

#### STRAUSS' NEW "ALPINE" SYMPHONY.

Richard Strauss' new "Alpine" symphony has already been accepted by twenty-two of the principal German orchestras for performances during this season. Two-hand and four-hand arrangements of the new work by Otto Singer will shortly be published.

#### JUBILEE OF PASSAU OPERA HOUSE.

The little town of Passau, which has only 21,000 inhabitants, possesses an interesting old opera house. This venerable temple of the muses was built 125 years ago, in 1790 and was opened in the autumn of that year. It was formerly a court institution with the title of "Royal Opera," but since 1882 it has been in the hands of the Municipal Government.

ARTHUR M. ABELL.

#### Ferencz Hegedüs, Hungarian Violinist.

Ferencz Hegedüs, the Hungarian violinist, who soon is to make his American debut, is an artist who in all the musical centers of Europe, long has been famed for his artistry. He has had many opportunities to come to America. When a child of fifteen years of age, the late Rafael Joseffy wanted to bring him across the sea, but at that time his parents objected for they did not want their son to become known as a child prodigy.

Hegedüs, like a number of famous artists, comes from a musical family. His father was a cellist by profession. His mother came from fantastic and music loving Spain. The young boy was sent to the conservatory in Budapest, where he studied under the best masters in the Hungarian capital. Among those who took special interest in him was Jenő Hubay, the famous conductor and composer. Hubay was much interested in the opera comique and also conducted many of the famous Hungarian operettas that are well known in America. In fact so interested did young Hegedüs become in his master's work, that at the age of nineteen, he was chosen from the conservatory orchestra to take his master's place on the conductor's stand on several occasions.

Almost immediately after leaving the conservatory he started out as a concert violinist. He met with exceptional success. His playing in all the musical centers of Austria-Hungary, Germany, Russia, France, Spain and England soon gained him such a reputation that at the conclusion of the season he had little time to devote to himself.

Hegedüs is not only a man with natural ability but he is one of those persons who has had experience with the world at large. After finishing his studies and becoming a soloist, in every country he visited, he mingled with the people and thus found out its real musical spirit. Like Percy Grainger, Hegedüs is a great walker, and in many of the countries he has visited, many of his explorations have been on foot. On these occasions he generally carried one of his violins, and (as he tells it with much humor) played here and there in street corners and cafés in order to see the young people gather about and dance. He was offered always small coins for his so called "work," and what surprised the villagers was that he would not take money.

During his career, Hegedüs has been a great favorite with royalty. He is said to have played before nearly every crowned head in Europe.

One of the accomplishments of this young Hungarian is his great solo work with orchestras, with such conductors as Arthur Nikisch, Dr. Hans Richter, and others.

During the season Mr. Hegedüs will be heard in New York and in most of the principal cities in America.

#### Fanning and Turpin Would Like an Airship.

Cecil Fanning and H. P. Turpin are now fully launched on the busiest season of their career. The baritone and his accompanist are completely booked until Christmas, not having an open date, and they are endeavoring to "fit in" all of their many engagements offered for the remainder of the year.

"If we had an airship," remarked Mr. Fanning recently, "we could do it, but under present travel conditions, we shall have to let many go."

Return engagements filled up an entire week recently—October 19, a fourth engagement in Findlay, Ohio, at Findlay College, to a capacity house, where they were greeted with the accustomed enthusiasm; Friday evening, October 22, Mr. Fanning sang for the girls and nuns at St. Mary's College, Notre Dame, South Bend, Ind., and had to add nine extra numbers to his program of twenty; on the evening of October 23, Mr. Fanning gave a program for boys at the University of Notre Dame. Mr. Fanning sang for both colleges one year previous,

## GEORGE FERGUSON

BARITONE  
VOCAL INSTRUCTOR

Augsburger St. 64, Berlin W., Germany



ASA HOWARD

## GEEDING

BARITONE

ASCHAFFENBURGER, STR. 7, BERLIN, W.

Mrs. POTTER-FRISSELL, Piano Pedagogue, (LESCHETIZKY SCHOOL, certificated) instructs in the Higher Art of Piano Playing, and prepares for Public Appearances. Long and successful career abroad. Many pupils now figuring in the concert halls. Only serious pupils accepted. Address, Leubnitz Neustra, Villen Koline Kirschwiese 1, Dresden.

## Louis Bachner

VOICE  
PRODUCTION

Studio: Konstanzer St. 62, Berlin W.

"Louis Bachner has been my pupil and assistant here in Berlin for the past four years. I recommend him unhesitatingly."

—Frank King Clark, Berlin, July 19, 1914



## LOS ANGELES SYMPHONY SEASON SOON TO BEGIN.

November 26 and 27 Are the Dates Set for Opening  
Concerts—Symphony Association Officer Now in  
the East in Interests of Orchestra—Prominent  
Local Artist Celebrates Seventy-Eighth  
Birthday—Unique Picnic Party—  
M. T. A. Program.

439 Blanchard Building,  
Los Angeles, Cal., October 22, 1915.

G. Allen Hancock, treasurer and manager of the committee of the Symphony Association, has gone to New York for a short visit and will pass much of his time while in the East in consultation with men eminent in musical affairs. He expects to bring back many helpful ideas. The dates of the first symphony concerts for this season are announced for November 26 and 27 at Trinity Auditorium.

### MME. KEMPTON CELEBRATES SEVENTY-EIGHTH BIRTHDAY.

California has drawn many artists in the years past and is likely to become the home of even more in the future. Among the former is Jenny Kempton, one of the first American girls to earn laurels abroad.

She has had a wonderful career which she looks back upon with great pleasure and of which she can speak most interestingly.

Her father was Reuben Twitchell, a famous cornetist in his time and General Sherman's bandmaster on his march to the sea. At an early age his daughter's wonderful contralto voice developed, she being able to sing from low C, the octave below middle C, to high C before taking any lessons. She was sent to Boston to study when very young, and when she was but fourteen years of age was soloist for the Handel and Haydn Society of that city, and the first time "Elijah and St. Paul" were given in America she created the contralto parts.

After singing as far West as San Francisco, she appeared in grand opera in Europe, making her debut at Milan. Her repertoire included roles in thirty operas. In Paris Mme. Kempton sang in Rossini's "Stabat Mater" under the composer's direction. In America she had sixty engagements with Theodore Thomas' Orchestra, and sang in the great Boston Jubilee.

Few singers now living in America have appeared before so many crowned heads as has Mme. Kempton. She sang before Victor Emmanuel in Italy, before Emperor Napoleon III. and Empress Eugenie in Paris, and before Queen Victoria at Buckingham Palace, where Her Majesty presented her with a beautiful Persian shawl.

In the course of a recent conversation with her, she told me they used to say she resembled Victoria and that Victoria herself claimed this. She was a great favorite with the late Queen. Mme. Kempton came to Los Angeles in 1893 to reside and devoted herself to teaching until the last two years when she turned her class over to her daughter, Jenny Kempton Hamilton.

In Mrs. Hamilton's beautiful home in Ardmore avenue a few friends gathered on October 4 to help celebrate the lovely prima donna's seventy-eighth birthday. Although her numerous friends cherish the memory of her brilliant successes, it is her own lovely character and sweet, helpful life that have endeared her to the large circle of friends and admirers. She is held in loving esteem by everyone privileged to know her, and it is the hope of all that she may be spared many years to lend to us her inspiration and benediction.

### KREISLER IN LOS ANGELES.

Fritz Kreisler gave two concerts in Los Angeles last week.

### MUSIC TEACHERS' ASSOCIATION PROGRAM.

The October program before the Music Teachers Association of Los Angeles was given by Ruth Markell, soprano, and Elsa Cross, pianist. Miss Markell has recently come here from New York. She was a pupil of Lili Lehmann in Berlin and studied with Herbert Witherspoon in New York. Her voice is a mezzo of excellent quality and splendidly adapted to Lieder singing, to which she brings great intelligence and a thoughtful interpretation.

The short program given on this occasion introduced several interesting and rarely heard numbers. After the first group, in which she sang a Schubert and a Schumann number, a German folk song and a little song of Sicher's, she sang for her second group three Reger songs, "Traum durch die Dämmerung," "Wiegenlied," and "Mein Schätze-



Photo by Steckel, Los Angeles, Cal.  
JENNY KEMPTON.

lein." The closing group was, "Love in a Cottage," by Rudolph Ganz; "All in the April Evening," by Diack, and "Indian Summer," by Cadman. Miss Markell also sang at the monthly banquet of the Gamut Club, October 6. She has taken a studio in Blanchard Hall and will doubtless be heard frequently during the season.

Elsa Cross is one of the valued new members of musical Los Angeles. She is one of the two pupils of Tito Matthay on the Pacific Coast, and on this occasion Mme. Cross gave a talk and demonstration of the methods of Matthay which was of great interest. Mme. Cross also has

SEASON 1915-1916

GIOVANNI

# ZENATELLO

and MARIA

# GAY

FIRST CONCERT TOUR  
JOINT RECITALS

"Programme of Operatic Selections"

Management: R. E. JOHNSTON  
1451 Broadway New York

a studio in Blanchard Hall and will be identified with the musical life of Los Angeles.

### HAVRAH HUBBARD AT THE POLYTECHNIC.

Wednesday morning, October 13, Havrah Hubbard gave one of the famous "opera talks" before the students of the Polytechnic High School, interpreting "Hänsel and Gretel," by Humperdinck. Again Mr. Hubbard demonstrated his undoubted genius for this work. He vitalized this fairy opera as he had the great tragedy of Montezzi, and that before the most difficult audience in the world to hold, boys and girls of this restless age. But they, even as their elders, clung to his every word and expression, his flashes of humor and pathos meeting with instant response. This is Mr. Hubbard's last appearance here for the present. He and his assistant, William Ellis Weston, whose exquisite piano work adds greatly to Mr. Hubbard's interpretations, left for an extended tour in the Middle West and East. They went from here to Phoenix, Arizona, Tucson, Albuquerque and Flagstaff, from which point they go direct to Chicago where they give a performance before the Lakeview Music Club. They also have two weeks in Iowa before going further East.

Mr. Hubbard claims he will return with joy to his beautiful cottage on Grossmont early in the spring.

### MRS. HARDISON'S UNIQUE PICNIC PARTY.

Mary Belle Hardison returned from San Diego recently where she made two very successful appearances. She gave two recitals at the exposition while there and was the first to sing the prize "Booster Song" in San

Diego. She will leave shortly for San Francisco where she expects to do some more recital work.

Mrs. Hardison spent several years abroad and is the friend of many of the artists. One of her intimate friends is Maude Allen, the famous dancer. They were roommates in Berlin and have continued their friendship. When Miss Allen was here this summer Mrs. Hardison entertained for her in an unique manner. There is a famous old Spanish place near the Hotel Raymond, called the "Old Adobe" which was for many years the home of Mrs. Hardison. Since the death of Mr. Hardison, six years ago, Mrs. Hardison has made her home with her mother, but the old place is still her property. During the summer she was residing there and it was here that she gave a picnic party to over a hundred guests in honor of Miss Allen. This "Old Adobe" is a place full of interest and is one of the few remaining examples of the old Spanish architecture. It was at one time occupied by General Flores, the Mexican general who opposed General Fremont, and the Fremont Treaty was signed here. It was the ranch house of the old San Pasqual Ranch, to which almost all of the land in the surrounding country belonged.

Mrs. Hardison had many interesting and artistic people as her guests upon this occasion and after the banquet supper, spread on the porch of the old place, an informal musical program was given. Herbert Standing, the famous English actor, gave a number of readings; Grace James sang; Mrs. Henry Henderson also gave a reading, and several other musical numbers were given.

### MOLLY BYERLY WILSON TO TOUR THIS SEASON.

Molly Byerly Wilson, contralto, will leave the latter part of October on an extended concert tour which will carry her from the Atlantic to the Pacific and from the Gulf of Mexico to the Canadian border. Her first date is in Chicago, November 8. Before Miss Wilson leaves she will fill two dates in San Diego. Contracts for this tour were signed by Miss Wilson when in San Francisco recently. She will also have a date in Santa Paula.

### ALLYS LARREYNE RESTING IN LOS ANGELES.

Among the artists drawn to the Pacific Coast the past summer is Alys Larreyne of the Paris Grand Opera. She came to San Francisco in the early part of the summer to attend her sister's wedding, and later came to Los Angeles. She has tried to be very quiet and get the benefit of California's beautiful climate and surroundings. However, she gave one of the special programs given at the San Diego Exposition. She may return there for an important engagement later. She was also one of the guests of honor at the Gamut Club banquet. Mme. Larreyne is not quite settled as to her plans for the year, but feels, if she could arrange it, that a year's rest in California would be exceedingly beneficial in every way. She may, however, be persuaded to go to New York to fill some professional engagements.

### PHILHARMONIC NEWS.

L. E. Behymer's next offering will be Tina Lerner, the pianist, who will open the Matinee Series on November 6. Miss Lerner has never been heard in Los Angeles. Next month Maud Powell and Johanna Gadske will be the Philharmonic artists.

JANE CATHERWOOD.

### Continued Sorrentino Achievements.

From Raleigh, N. C., comes word of the continued successful tour of the Sorrentino-Gilmore-Braun concert trio. Secretary of the Navy Hon. Josephus Daniels and the Governor of North Carolina attended one concert, bringing hearty felicitations to all the participants afterward. The appended press excerpt is from the Raleigh News and Observer:

Umberto Sorrentino is the very epitome of the virile and dramatic lyric artist. He has the surety of ample experience both in concert and opera. It is rarely that an artist can do justice to both. But Sorrentino is an actor as well as a singer of most excellent qualities. He must prove an ardent Romeo as well as an intense Caruso and his program last night showed his mastery of a suave quality of voice that was delightful. His stage presence is electric and full of dash and go. The audience was lavish in their appreciation of his varied program. It would be difficult to pick out which number pleased most, for he had won his audience from the beginning.

Sorrentino has a big opera repertoire, and it would not be any great surprise to see him cast for leading role at the Metropolitan Opera, New York, in the near future.

It was a great pleasure to hear him in his English songs. It will do many of the foreign artists good to hear this splendid tenor singing the songs by American composers; then, perhaps, more of our American singers as well will take the time to look over the repertoire of work by American writers and have the good taste to use them. Sorrentino sings with a delightful mezzo voce and a legato that few tenors can boast of.

HENRIETTE

# WAKEFIELD

## CONTRALTO

5 Seasons Metropolitan Opera Co.

Available for Concert, etc.

ENTIRE Season 1915-16

Exclusive Direction:

Walter Anderson

171 West 57th Street,

New York



**MAESTRO EMILIO A. ROXA**

of Milan  
COACH AND CONDUCTOR  
Studio: 260 West 71st Street, New York

**FRANKLIN RIKER**

IN AMERICA SEASON 1915-16  
Personal Address and Studio, 151 West 71st St., New York.  
Phone, Columbus 2857.

**WITHERSPOON** BASS

Metropolitan Opera Available for Concert and Oratorio  
Address: Management, Wolfsohn Musical Bureau  
1 West 34th Street - New York

**INEZ BARBOUR** SOPRANO

Concert-Recital-Oratorio  
Management: Wolfsohn Musical Bureau, 1 West 34th St., New York

**IDA GARDNER**

CONTRALTO

Management: WALTER ANDERSON, 171 West 57th St., New York

**PAUL DUFALT** TENOR

Third Australian Tour Next Spring  
NOW IN AMERICA

Address, 339 West 23rd Street Tel. 7731 Chelsea

**REINALD WERRENATH**

BARYTONE

Management, THE WOLFSOHN MUSICAL BUREAU  
1 West 34th Street - New York

**FLORENCE AUSTIN**

America's Violinist  
Personal Address: 133 East 34th St., New York  
Telephone 2239 Murray Hill

Management: R. E. JOHNSTON  
1451 Broadway - New York

**Madame KALNA** DRAMATIC SOPRANO

Repertoire in German, French, Italian and English  
Royal Opera, Covent Garden, London  
Opera, Berlin Opera, Leipzig  
Opera, Warsaw, etc.

Address, Hotel Wellington, 7th Ave. and 55th St., New York

SEASON 1915-1916

**LEO ORNSTEIN**

THE ULTRA MODERN COMPOSER-PIANIST

For Terms and Dates Address:

CONCERT DIRECTION M. H. HANSON

437 FIFTH AVENUE NEW YORK

**Gabrilowitsch**

SIXTH AMERICAN  
TOUR 1915-1916

Management: LOUDON CHARLTON

Carnegie Hall - New York

MASON & HAMLIN PIANO USED

**YVONNE DE TRÉVILLE**

COLORATURA SOPRANO, Grand Opera Prima Donna

Now in America Season 1915-1916 Booking

Available for Concerts, Musicales  
Recitals and Festivals

European Address: 68 rue de l'Aurora, Bruxelles, Belgium  
American Address: 62 De Hart Place, Elizabeth, N. J.  
Cable Address: Detreville-Bruxelles

**SYRACUSE MORNING MUSICALE  
ENTERS UPON ITS SEASON.**

Opening Program an Excellent One—Liederkrantz Celebrates  
Sixtieth Anniversary—Next Festival to  
Be Held in Arena.

Syracuse, N. Y., October 26, 1915.

Marie Sundelius, soprano; Lillian Littlehales, cellist, and Goldie Andrews, pianist, gave the opening program of the Morning Musicales season here, Wednesday afternoon, October 20, at the Onondaga.

Mme. Sundelius delighted her audience in three groups of songs and the Bruch aria from "Cross of Fire," singing the aria with exceptionally brilliant and clear tone and with beauty of color. Miss Littlehales and Miss Andrews are both natives of this city. The former played with her accustomed finished style and the latter showed good technic in a piano group made up of Chopin, Leschetizky and Schumann-Tausig works.

On this occasion Mrs. John R. Clancy announced the coming of the New York Philharmonic Society, Josef Stransky, conductor, with Francis Macmillen, violin soloist. The orchestra will appear at the Wieting, November 3, under the auspices of the organization.

**FACULTY MEMBER HEARD IN RECITAL.**

Raymond Wilson, a member of the faculty of the College of Fine Arts, Syracuse University, will give a piano recital in Crouse College Hall on Wednesday evening of next week. His program will be made up of works of Schubert-Godowsky, Rameau-Godowsky, Dandrieu-Godowsky, Schumann, Chopin and Liszt.

**VIOLINIST AND BARYTONE RECITAL.**

Helen Doyle and Francis Stetson Humphrey, violinist and barytone, were heard in a joint recital at the First Baptist Church, Thursday evening, October 21. More than 1,000 persons listened to a program which gave a great deal of pleasure. Miss Doyle is a newcomer to Syracuse and Mr. Humphrey has only recently joined the faculty of the College of Fine Arts. Zillah Humphrey played sympathetic accompaniments.

**LIEDERKRANTZ CELEBRATES.**

The Syracuse Liederkrantz, Otto Mertens, president, enjoyed a gay fete on its birthday, celebrated at its clubhouse at Butternut and Josephine streets, Thursday evening, October 21. This was its sixtieth anniversary.

Commenting on this important event the Syracuse Post-Standard of October 22, gave the following account of the history and achievements of the Society during the sixty years of its existence:

"The nucleus of the present Liederkrantz with its membership of more than 1,000 was in the quartet, which met prior to 1855 at the Amos Hotel in North Salina street. Several places on the North Side were used for meetings and for a number of years preceding the acquirement of the present quarters the society held its meetings and parties at Gilchers Hall. From a very small beginning it has become one of the strongest societies of its kind numerically in the State, outside of New York City.

"The Syracuse Liederkrantz has been winning prizes at state and national saengerfests for many years. Its first big victory in this respect came in 1894, when Syracuse won first prize at a national meeting in New York in competition with a large number of societies, which provided a chorus of 7,000 voices. The prize was a piano valued at \$1,000, which is still used in its clubrooms.

"The original quartet was composed of Ernst and Charles Steingrebe, Charles Wittneben and John Ziegler. Among the aged members living are Franz Seiter, Henry Mertens and Louis Steinbicker. Mr. Seiter has been a member of the society forty-eight years, and he was present at the celebration last night. Jacob Geis is the oldest active member. The first president was Christian Eckerman, who served in 1855-56.

"The entertainment of the evening, before dancing and supper, was under the direction of Prof. Albert Kuenzlen. The chorus gave three songs in good style, and the solos were provided by Mrs. Augusta Sauter Lee, contralto, and Albert B. Myers, basso. Both Mrs. Lee and Mr. Myers were in good voice and delighted the audience with numbers peculiarly well suited to the occasion.

"After the concert the society was given a surprise by the Ladies' Auxiliary when Mr. Otto Mertens in behalf of that body presented the men with \$100 in gold in honor of the anniversary. Mr. Mertens, president of the Liederkrantz, accepted the gift with a short address.

"This party in every respect was one of the most successful ever given in the new clubhouse."

**NOTES.**

The Syracuse Musical Festival again in 1916 will be held in the Arena.

January 13 is the date of the first concert of the season of the Syracuse University Chorus, Howard Lyman, conductor. This will be given in Crouse College Hall and

will present miscellaneous works. Frank Ormsby, tenor; Conrad L. Becker, violinist, and Harry L. Vibbard, accompanist, are to be the assistants.

Olive Kline, soprano, with Charles M. Courboin, concert organist, are to give a joint recital at the First Baptist Church, on the evening of January 18. Howard Lyman and the choir are to have the event in charge, R. E.

**De Tréville Costume Recital in Oklahoma City.**

From Oklahoma, via The Daily Oklahoman, October 21, comes this account of Yvonne de Tréville's recital there:

"For one and a half hours Wednesday night the audience that gathered in the high school auditorium to hear Yvonne de Tréville, appearing under the auspices of the Musical Art Institute, was regaled with a bounteous fare of beautiful Lieder singing in one of the most unique programs ever presented in this city. In fact, it was Mlle. de Tréville who inaugurated the costume recital in America some three or four years ago, and which has been imitated in a variety of forms.

"From the moment that she stepped upon the stage it became evident that Mlle. de Tréville is a woman of superlative charm and grace. Hers is the most winning of smiles; hers the most gracious response even in the face of an audience that was only a fraction in size of what it should have been. Mlle. de Tréville is a woman of beautiful appearance, with a voice to amply bear out her personal pulchritude. Its natural quality is very lovely, at times poignantly so, and from her low register to her highest note, there is a certain brightness of timbre in her tones. Even more important is the fact that Mlle. de Tréville goes to the very heart of human feeling in her interpretations, her rendition of the aria 'Depuis le jour,' from Charpentier's 'Louise,' being a significant case in point. In fact, Mlle. de Tréville has studied the role under the composer himself, and has caught the spirit of Louise's half sad, half happy lament over her past day of love.

"Besides charming her audience, Mlle. de Tréville presented features of more than ordinary interest in her program—'three centuries of prime donne,' she calls it. The first of these periods, each named for a famous singer of the time, was that of the eighteenth century, when Mlle. de Maupin reigned supreme in France. A favorite of King Louis XIV., she created the roles of Lulli's operas at the palace of Versailles. Her name is better known in fiction, perhaps, than in the history of the king's amours, since Theophile Gautier immortalized her, in what George Moore characterizes as 'the most divine of all poems of the flesh.' Other numbers that cluster about her name and time and that were sung by Mlle. de Tréville, are 'L'Amour Est Un, Enfant Trompeur,' the well known 'Phyllis' of Anthony Young and a pastorella by Henry Carey.

"Jenny Lind was recalled in the second group, that of the nineteenth century. The first of these 'Thema e Variazioni,' by Proch, gave Mlle de Tréville ample opportunity to display her rather extraordinary powers as a coloratura soprano. Three Scandinavian folksongs and the 'Mad Scene' from the 'Camp of Silesia,' written by Meyerbeer especially for Jenny Lind, completed the group, which were so much relished by de Tréville's hearers that she was recalled to sing a wonderful echo song, invariably sung as an encore by the Swedish nightingale. Like the latter, Mlle. de Tréville seated herself at the piano, and striking only a chord here and there to confirm the pitch of her own voice, she turned toward the audience and poured forth her voice in a series of cadenzas. Only a wonderful control of vocal powers could have enabled her to produce the echoes that reverberated clearly from one side of the house to the other.

"The twentieth century group permitted the singer to appear as her own self, singing for the most part songs composed and dedicated to her by contemporary writers. Into each of these she entered with the same enthusiasm and spirit. Most pleasing of all was 'Thistle-down,' by Cadman, given with exquisite delicacy, and the Provencale song, by Dell' Acqua, arranged for her by the composer. Responding to an encore, she sang another decided novelty, an old French laughing song, expressing a degree of merriment that was fairly infectious.

"One of the most charming features of the program was the costuming of Mlle. de Tréville, who appeared in the toilettes of the several periods she was representing. In this she was seconded by her accompanist, Harriet Bacon MacDonald, whose instrumental backing was at all times artistic and satisfying."

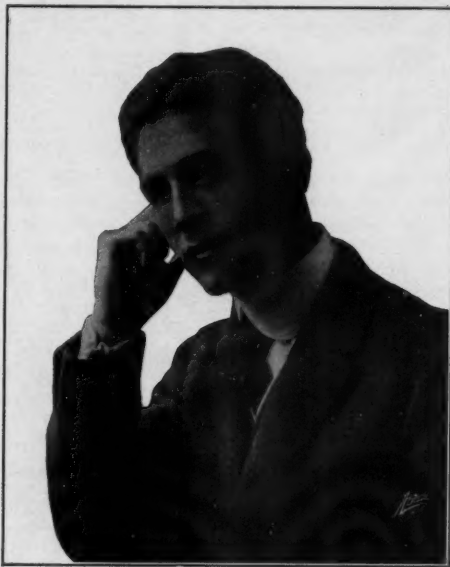
**Marion Green for Boston Cecilia.**

An important booking just made for Marion Green, the Chicago basso-cantante, by Gertrude F. Cowen, his manager, is with the Boston Cecilia Society, at its opening concert, December 16, when Mr. Green will make his Boston debut in "The Beatitudes," singing the exacting role of Satan in that performance. Many other important Eastern bookings are now pending for Mr. Green, which will be announced later.



**Victor Wittgenstein, Pianist.**

The season of Victor Wittgenstein, the young New York pianist, who has come into considerable prominence during the past few years, is starting off very busily. His first concert appearance will be at Louisville, Ky., on November 8, followed by two other recitals in Lexington and Chicago.



VICTOR WITTGENSTEIN.

After this Mr. Wittgenstein returns to New York and on November 29 will be heard in Aeolian Hall.

Besides his activities as a soloist, Mr. Wittgenstein's spare time is very much in demand for teaching. He himself did most of his studying in Berlin with the celebrated piano pedagogue, Mme. Stepanoff.

**Maud Powell's Recital.**

Maud Powell gave a recital before a large and enthusiastic audience on Tuesday evening, October 26, at Aeolian Hall, New York, on which occasion she played the following program: Concerto, No. 7, G major, De Beriot; Preludium à Fuga, Rust; Sarabande et Tambourin, Leclair; Sonata, C major, op. 59, for piano and violin, d'Indy; "A la Valse," Victor Herbert; "Crepuscule," Massenet-

Powell; "Molly on the Shore," Percy Grainger; Polonaise, Edwin Grasse.

Miss Powell deeply impressed the audience by her virtuosity and fine tone. She was the recipient of many floral offerings.

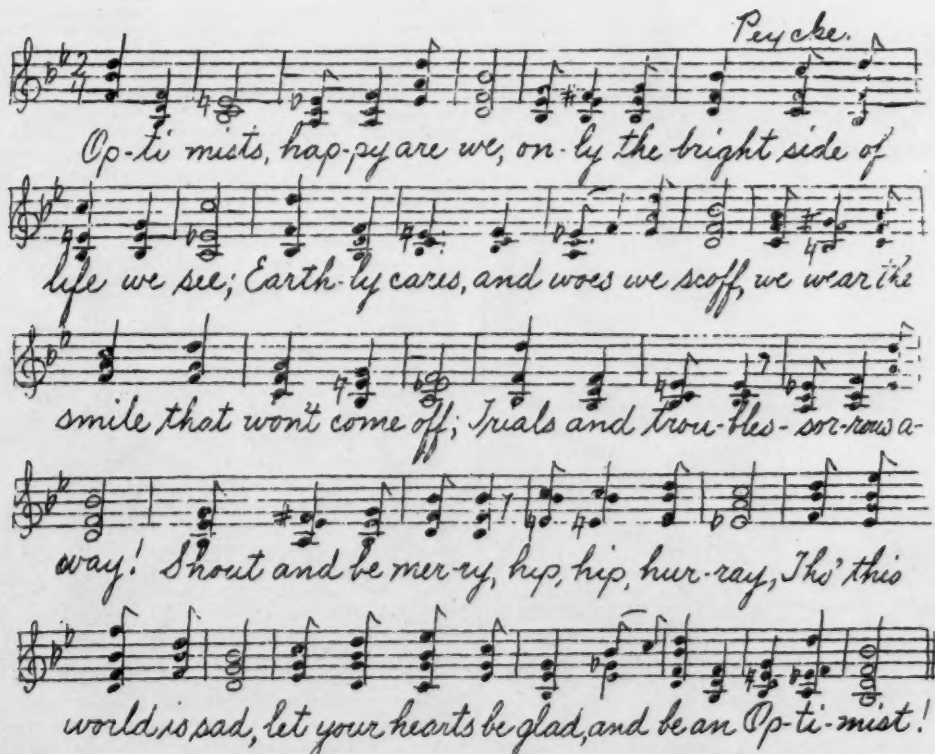
**Ornstein's Creative Thought.**

The creative processes of genius are always of general interest. In the case of an extraordinary individuality like Leo Ornstein they are superlatively so. The question of how this young composer evolves and brings to being his inordinately fascinating and utterly novel musical conceptions is one that comes inevitably to mind on hearing these unique fancies. His works, it appears from what he himself has said on the subject, are the result of the slow development of perhaps a single harmonic idea. He does not write as Schubert did, out of an immediate fullness of inspiration nor yet like Beethoven with infinite perfecting of a musical gem in itself often commonplace. His first composition in the radical style which he now affects appears to have grown out of a single chord. Mr. Ornstein was haunted for some time by this absolutely unprecedented harmony, the thought of which he tried at first vainly to shake off. But it persisted in his mind and led gradually to the unfolding of a concentration of chords equally unbelievable. Eventually the young man became convinced that here was his true mode of expression. From his teacher, the late Mrs. Thomas Tapper, he received encouragement to follow the bent of his own strange convictions. Gradually there grew up one composition after another, all couched in this strange and wildly dissonant idiom.

Ornstein, though a pianist, shuns the instrument as a medium of composition. Nor does he write down and elaborate sketches. The work is entirely mental. It takes shape gradually in his mind, but not a note of it is committed to paper until as a finished product it is perfect beyond the remotest necessity of revision.

**Philadelphia Orchestra to Be Assisted by a Chorus of 800 Voices in Mahler's Eighth Symphony.**

When Mahler's Eighth Symphony is performed next March in Philadelphia by the Philadelphia Orchestra, under the direction of Leopold Stokowski, one of the features which promises to attract unusual attention is the body of 800 choral singers. People in Philadelphia are very enthusiastic over the prospects, and the first performance in this country of this work, with a number of excellent soloists, a splendid orchestra, a gifted conductor, and a municipal chorus, will, without doubt, be a noteworthy event in the musical annals not only of Philadelphia, but of this country as well.

**"Optimists."****Optimists.**

This musical example is a copy of the song written by Frieda Peycke, of Los Angeles, on the occasion of the recent N. F. M. C. biennial there, and sung by chorus at one of the convivial celebration gatherings. Miss Peycke not

only is a composer, but also a pianist, singer, and diseuse, whose private and public entertainments have won unusual favor. The title of the song shown herewith is "Optimists."

**Mme. Olive FREMSTAD**

Dramatic Prima Donna of the Metropolitan,  
Chicago and other Opera Companies

**RECITAL - CONCERT - FESTIVAL**

Address: Maximilian Elser, Jr., President  
BOOKING AND PROMOTING CORPORATION  
Aeolian Hall, New York City

**JANE CATHERWOOD** SOPRANO and TEACHER

Los Angeles, Cal. 439 Blanchard Bldg. Phone 30384

**EVELYN STARR** VIOLINIST

Management: Haensel & Jones, Aeolian Hall, New York

**LEANDRO CAMPANARI**

SYMPHONY OPERA CONDUCTOR

"The Art of Bel Canto"  
Concerts—Oratorio—Opera  
Studio: 26 O'Farrell St., San Francisco, Cal.

**THEODORE SPIERING**

Management: R. F. JOHNSTON, 1451 Broadway, N. Y.  
Studio: 2 West 88th Street, New York  
Telephone Schuyler 4500; also Schuyler 3018

WILLIAM WADE

Now in America

**HINSHAW**

AVAILABLE FOR CONCERTS, ORATORIO RECITALS  
Address Personally. Residence: Hotel Ansonia, New York



MARY S.

**WARFEL**

America's HARP Virtuoso

Management:  
R. E. JOHNSTON  
1451 Broadway, New York

**DAISY ALLEN** LYRIC SOPRANO

FRENCH AND ENGLISH PROGRAMMES

Management: INTERNATIONAL MUSICAL BUREAU  
Mathilde McDowell, Director  
337 West 57th Street New York  
Phone 3156 Columbus

**CECIL FANNING** Baritone**H. B. TURPIN** Accompanist

Having returned from a year of concert giving in Germany, Italy and England, are

NOW AVAILABLE FOR RECITALS IN AMERICA

Address: H. B. TURPIN, Dayton, Ohio

**U.S. KERR**

BASS-BARITONE  
RECITALS

In English, German, French, Italian, Norwegian  
561 West 143rd St., Telephone 2919 Audubon New York City, N. Y.

## JEAN VERD

PIANIST  
Studio, 104 West 76th St., New York  
Direction: Musicians' Concert Management  
29 East 48th Street, New York  
MASON & HAMLIN PIANO USED

## BYFORD RYAN

Three Years Leading Tenor, Opera Comique Berlin  
Vocal Studio: 28 West 63rd Street, New York



## LOUISE DAY

Lyrle Soprano

Antique and Modern Folksongs in Costume.  
Miscellaneous Programs. SEASON 1915-16  
Management: Miss Annie Friedberg, 1425 Broadway, New York

GEORGE

## HARRIS Jr. TENOR

Recital, Concert, Oratorio  
Management: Antonia Sawyer, Aeolian Hall, New York



## BEN WHITMAN

A New Name in the Violinistic World  
NOW TOURING THE BRITISH ISLES

## POVLA FRISCH

Dramatic Soprano

FIRST NEW YORK RECITAL

AEOLIAN HALL, WED., NOV. 10 AT 3

Assisted by Jean Verd, Pianist

Seats at Box Office, 75c to \$2. Boxes, \$15

Direction  
Musicians' Concert Management, Inc.  
29 East 48th St., New York

Mason & Hamlin Piano used exclusively

## OSCAR SEAGLE



In America Season 1915-16

Personal Address: 27 West 67th Street, New York  
Management: Harry Culbertson, Fine Arts Bldg., Chicago

### Nikisch and the Customs Inspector.

The experiences of artists returning to America from the war stricken countries have not always ended as happily as was the case with Louis Persinger, the violinist, who returned from Germany recently. A few hours before leaving Berlin, he discovered that a friend, who had left for Holland the day before (an opera singer) had been obliged to leave all her music, books, signed pictures and letters at the frontier. Persinger was not at all elated at the prospect of having to leave several trunks of valuable music and pictures and books in the hands of the military authorities, but it was too late to turn back, as there was barely enough time to reach Rotterdam and catch the steamer for America.

When the train arrived at the little frontier station, Persinger got out in the rain with the others and patiently awaited his turn at the long tables. The first soldier who commenced emptying his trunks proved to be one of the overzealous kind who was bent on doing his "duty" with gusto, for he punched the innocent looking violins thoroughly, inspected every inch of the case's velvet lining, gazed long and accusingly into empty shoes, ran a black finger around the insides of harmless collars, peered into the works of a watch, and in numerous other ways distinguished himself in ferreting out mischief. But 400 pounds of violin music proved too much for even his cleverness, and finally, in desperation, the commanding officer of the station was sent for.

He turned out to be a kindly, brusque, elderly official, who evidently knew much more about music and musicians than his predecessor, and it was not long before he and Persinger were on the best of terms, as an assisting soldier drew out volume after volume and picture after picture to be passed on. (The other officer had been called over to probe into another batch of luggage, much to the violinist's relief.) And this second one showed a good deal of consideration for a fiddler's woes, too, for while his superior officer would calmly begin a lengthy discussion of French literature, for instance, while turning the pages of Pierre Loti's "Pecheur d'Islande," he was innocently stowing away in the bottom of the trunk a good many suspicious objects which in that way escaped the Oberlieutenant's keen eyes.

In the meantime, the train was panting and puffing outside, and it looked as if that music would not be done with for many a good hour. Piece after piece was hauled forth and found not to be dangerously incriminating, but it was tiresome work for a person fearing to miss an important train connection and at the same time trying to keep an even temper.

But at last a large photograph made its appearance which eventually saved the day. It was one of Arthur Nikisch, with a flattering dedication to Persinger. And, as it happened, years before the old officer had heard a Nikisch concert in Hamburg, and with his love and appreciation of music that evening had remained impressed upon his memory all those years as one of the most inspiring he had ever known. When he espied the Nikisch picture he was silent for a moment, and then, in a changed voice, he pronounced the violinist's fate "Well, if Nikisch thinks that much of you it is not for me to detain you here any longer." Persinger was permitted to take all his music, all the signed photographs, all his letters and everything. And when he was stopped at the big doors and forced to enter a small booth and partly strip himself, before still another soldier's searching eyes, he felt no bitterness at all, but was grateful to a certain sentimental old customs inspector and to a great conductor.

### Henriette Wakefield in Chicago Appearances.

At the Tuesday Art and Travel Club meeting, held at Hotel Sherman, Chicago, October 12, Henriette Wakefield, contralto of the Metropolitan Opera Company, furnished the following numbers: "Samson recherchant ma presence," from "Samson and Delilah," Saint-Saëns; "Honey-suckle," Chadwick; "Only of Thee and Me," Marion Bauer; "Blue Bell," MacDowell; "Il Rosario," from "Gioconda," Ponchielli; "Psyche," Paladilhe; "Hans und Gretel," Gustav Mahler; "Lullaby," Lola Carrier Morrel; "Liete Signor," from "Les Huguenots," Meyerbeer; "Pan," Richard Trunk; "Song of the Blackbird," Roger Quilter; "Elfenlied," Hugo Wolf; "Habanera," from "Carmen," Bizet; "C'est toi," Florence Turner-Maley; "A Burst of Melody," Linn Seiler; "Believe Me If All Those Endearing Young Charms," Moore.

On Saturday morning, October 9, Mrs. Wakefield appeared as guest artist on the Chicago Music College program, Ziegfeld Theatre, Chicago. Her numbers were taken from works of Ponchielli, Chadwick, Paladilhe, Trunk and Quilter.

### MacDowell Club Plans.

The music committee of the MacDowell Club, of which Walter L. Bogert is chairman, announces as the opening event of the season a recital, at the club rooms on Elec-

tion Day, November 2, at 3:45 p. m., by Heinrich Meyn, baritone, assisted by Leontine de Ahna, contralto; Aurelio Giorni, piano, and Mrs. Charles H. Caffin, reader. This will be a Brahms program, consisting of the song cycle, "Magelone," preceded by a short group of solos for piano.

Later in the season, the committee is planning an evening devoted to the works of Edward MacDowell for piano, violin, solo voices and chorus. Some early unpublished works will be given. In view of the great success last season of Mozart's "Bastien and Bastienne," another operatic performance is contemplated. Programs devoted to the works of several promising young composers are under consideration also.

### Hanna Butler and Pupil Reading the Musical Courier.

Shown in the accompanying snapshot are, from right to left, Hanna Butler, the well known Chicago vocal instructor, and one her talented pupils, Beatrice de Holtoir, at Quogue, L. I. Miss De Holtoir sings French and English songs equally well and appeared last season at the residences of many society women, including Mrs. Ogden



HANNA BUTLER AND BEATRICE DE HOLTOIR  
AT QUOGUE, L. I.

Mills, Mrs. W. K. Vanderbilt and others. She is to appear this season in New York at a Biltmore musicale.

Mrs. Butler opened her Chicago studios with a large and interesting class enrolled.

### Herschmann's Program to Contain Novelties.

Several novelties are on the program which Arthur Herschmann, baritone, will offer at his song recital in Aeolian Hall, New York, Saturday evening, November 6. Among them are: "O Soleil," by Maurice Pesse; "Am Ufer," by Von Biedau, and "Twilight," by Walter Ruel Cowles. Richard Hageman will assist at the piano. The program follows:

Si, Tra i Ceppi (Berenice).....	Handel
Il Pensier Sta Negli Oggetti (Orfeo).....	Haydn
Del Minacciar del Vento (Ottone).....	Handel
C'est ici le berceau.....	Paladilhe
Recitative et air de Rysoor, Patrie.	
Le secret .....	Gabriel Fauré
J'ai pleuré en rêve.....	Georges Hüe
Le jardin des rêves.....	Gaston Paulin
O Soleil! .....	Maurice Pesse
Wie Will Ich Lustig Lachen.....	Bach
Am Heimweg .....	Hugo Kaun
Der Rattenfänger .....	Hugo Wolf
Am Ufer .....	Von Biedau
Drei Wanderer .....	Hans Hermann
Twilight .....	Walter Ruel Cowles
Her Eyes Twin Pools.....	H. T. Burleigh
Give Me the Sea.....	R. Huntington Woodman
O Bocca Dolorosa.....	3 briele Sibella
Buona Zaza .....	Leoncavallo

### Kansas City Artistic Attractions.

Myrtle Irene Mitchell's concert series during the season 1915-1916 will bring forward, among others, the following artists and musical organizations at the Shubert Theatre, Kansas City, Mo., on one Sunday and six Friday afternoons: November 12, Emmy Destinn, soprano of the Metropolitan Opera Company; February 11, "Salome" (Strauss), San Carlo Grand Opera Company, Sunday afternoon, February 13, Minneapolis Symphony Orchestra, Emil Oberhoffer conductor, and Cornelius van Vliet, Dutch cellist; March 10, Albert Spalding, American violinist; March 24, Ruth St. Denis, danseuse; April 21, New York Philharmonic Society, Josef Stransky conductor, and a quartet of soloists. Special "Parsifal" music will include the first half of the program.

### Flonzaley Quartet's First Season Concert.

The first concert of the Flonzaley Quartet's subscription series will be given in Aeolian Hall, New York, Tuesday evening, November 30, the other dates being January 25 and March 14. Messrs. Betti, Pochon, Ara and D'Archaubeau returned recently from Saranac, N. Y., where they put the finishing touches on their new repertoire for the season.



## MOSCOW HONORS MEMORY OF SCRIABINE AND TANEIEW.

Works of Late Russian Composers Performed at Orchestral Concerts at Sokolniki—  
Vassilenko Conducts His Own Compositions.

Arbatte, Deneshny 32, }  
Moscow, Russia, September 18, 1915. }

Sokolniki is an immense pine forest in the vicinity of Moscow. Beautiful villas are seen between green trees with lawns and flower beds around them. The inhabitants of Moscow go there to enjoy their holidays in the fresh air. It is a historical place. About three hundred years ago Tsar John the Terrible went to this forest to hunt with his falcon ("Sokol" in Russian); hence the name Sokolniki. The majestic trees there could tell many interesting things, as they witnessed the horrid deeds of Tsar John the Terrible. In the present age they may perhaps experience great satisfaction in listening to the wonderful music performed at the Pavilion of Sokolniki, a proof of the progress attained by Russia in art and music.

The symphony concerts at the Pavilion took place three times a week. The players of the orchestra were musicians of the Imperial Opera House and they did their work exceedingly well. The program, referring to patriotic feelings, was made up only of compositions by Russians. Our native singers, pianists, violinists, etc., were the soloists, as war conditions did not permit of the presence of foreign artists. Music of the allied nations was performed often.

Em. Cooper and S. Fedorow, both in service at the Imperial Opera House, were the leading conductors of the concerts at Sokolniki. Some other conductors were invited as guests: Aslanow, from Petrograd; Mlynarski, Gregor Pittelberg, both of whom made us acquainted with Polish music. As it is impossible to enumerate all the beautiful concerts which took place at Sokolniki, only those which deserve special mention will be noticed.

### PERFORMANCES IN MEMORY OF SCRIABINE.

Alexander Scriabine died on April 27 this year. The concert at Sokolniki was the first one given in memory of this genius who passed away at an early age. The program opened with his second symphony, music full of mystic sounds, and a wealth of melody. It seems as if Scriabine composed it under the sway of Wagner's "Tristan and Isolde." There are movements of glowing temperament and passionate allurements. But Scriabine always strikes his own characteristic note. His piano concerto was performed by Nikolai Orlov, a pianist of high rank, who showed a refined conception and intelligence in the rendering of this piece, rich in lyrical beauty and charm. It was a happy inspiration to conclude this memorable concert with the "Extase," a work in which Scriabine attained a high plane, and which led him to compose his last great work, the "Prometheus." Em. Cooper conducted with

great mastery. The performance of the "Extase" was immensely effective.

### PERFORMANCES IN MEMORY OF TANEIEW.

Cooper also conducted a symphony concert at Sokolniki, given in commemoration of S. Taneiew, who died on June 19.

Taneiew, a great master of counterpoint, with a fanciful flight of invention in his compositions, and always a cleverly worked out treatment of voices, is not largely known abroad. This is to be regretted, as his symphonies, cantatas, chamber music and Lieder are of high musical value and a wealth of beauty dominates every measure of his compositions.

The concert opened with his symphony, a really monumental work in four movements. I. allegro molto; II. adagio; III. scherzo vivace; IV. finale energico. Taneiew was a descendant of the classicists and this symphony bears the features and strict form of standard works by the great German composers.

A canzona based on a poem, "Vita nuova," by Dante Alighieri, and a minuet in form of a song, were sung by N. Raiski, who possesses a well modulated and well trained voice, displaying vocal knowledge and rousing temperament. N. Raiski stands today as one of the most honored and loved singers in Moscow, where his name spells high achievement in the ranks of Lieder singers.

S. Taneiew's cantata "St. John of Damascus," closed the memorable concert. Taneiew began his career as composer with this work, op. 1, composing it at an early age. It shows the phenomenal powers of musical invention and knowledge of compositions he possessed even in his youth. He dedicated it to Nikolai Rubinstein, his teacher, who died in 1887.

Em. Cooper, conducting Taneiew's cantata "St. John of Damascus," for chorus and full orchestra, showed himself a true artist with the baton. The singing of the chorus of I. G. Kniazetow was of an exceptional order; there were striking freshness of voices, admirable diction and remarkable command of the dynamic range in all its gradations.

### VASSILENKO CONDUCTS AT SOKOLNIKI.

The program of the concert which S. Vassilenko conducted, was made up of his own works. Vassilenko, the Moscow composer, deserves to be noticed because of his great power of musical invention. Everything he does has an original touch. He has a leaning toward the modern school and is seeking new color effects for his orchestra. Vassilenko unquestionably holds a very high rank among Russian composers. Listening to the music of his second symphony, one noted rich harmonies, rapid modulations and varied rhythms. On the whole a very interesting and effective composition.

A symphonic poem, "Wyr," for a bass voice and large orchestra, deserves special mention, because of the ideal means of voicing not only the grief and despair, but the longing and hope of mankind.

War conditions inspired S. Vassilenko to compose a military march fantasy, performed for the first time at Sokolniki. It is stirring war music, in which the warrior element predominates. It suits our time exactly.

The symphony concerts at the "Hermitage" and at "Sokolniki" were largely attended by the masses. Interest in music is distributed plentifully throughout the length and breadth of our large city. The musical enthusiasm was at its height in Moscow during the whole summer season. It must be added that the concerts were organized on a large democratic scale, and there were seats at the lowest possible prices.

ELLEN VON TIDEBÖHL.

### Charleroi, Pa., Athene Club Schedule.

The Musical Auxiliary of the Athene Club, Charleroi, Pa., has issued a year book for the 1915-1916 season. Bertha Haines is the director; Della Jacobs, president; Bethel Bowman, vice-president; Marguerite Whitlatch, secretary, and May Barth, treasurer.

These recitals are to be given in the W. F. Frederick Piano Company rooms.

The character of the activities in the main will be as follows: November 15, principally a Beethoven program; November 20, selected program; December 13, Italian opera; December 24, Christmas tree; December 28, holiday party; January 3, German and French opera; January 17, Chopin; January 31, Chopin, Bach, Beethoven and Strauss-Grünfeld; February 14, MacDowell; February 28, French school; March 13, guest day; March 27, American song program; April 10, mixed program; April 24, romantic music; May 8, lyric music; May 22, selected program.

## STEINWAY

For generations the Steinway has been the ideal piano—the choice of the great artists. Its enduring fame rests upon its perfect musical qualities.

Do you realize that for very little more than you would pay for any good instrument you can own a Steinway? The upright is priced at \$500 and upward and the grand at \$750 and upward.



## STEINWAY & SONS Steinway Hall

107-109 EAST 14th ST., NEW YORK  
SUBWAY EXPRESS STATION AT THE DOOR

Also pianos for rent at reasonable rates  
for city and country



ACTUAL SIZE 7 1/2 INCHES

**The Best Pencil on the Market**  
MADE IN 5 DEGREES

PRICE 5c. EACH OR 50c. PER DOZEN  
Order from your dealer



MODERATE  
PRICES  
ON  
AUTHENTIC

**OLD  
VIOLINS**

Violins made by the greatest Masters, including Stradivari, Guaragnini, Montagnana, Gagliano, G. B. Ceruti, Michael Platner, Vuillaume, Gagliano, Storioni, Nicolas, Sebastian Klotz, Choppus, Aegidius Klotz, Mathias Klotz, Widhalm, Reichel, Hassert.

**WURLITZER**

A beautiful Art Catalogue will be sent upon request. In replying, address Dept. 340.

121 EAST FOURTH STREET, CINCINNATI, OHIO  
Chicago 329-331 Wabash Street  
New York 113-119 W. 40th Street

**Marquise de Trabadelo**

4, rue Marbeuf, Paris

WAGER

**SWAYNE**Pianists Prepared  
for Public  
AppearancesSTUDIO: 76 EAST 91ST STREET, NEW YORK.  
Teaches in Boston, Wednesdays, Steinert Hall.**MARTINUS SIEVEKING** PianistINSTRUCTION BY A NEW METHOD.  
Pupils limited. Results guaranteed.  
36, rue Theophile Gautier, Paris, XVI.**REGINA de SALES** Teacher of SingingNow Located in New York  
CARNegie HALL ON MONDAY AFTERNOONS, STUDIO 1013  
Private residence, Hotel Wellington, 7th Ave. and 55th St.  
Phone, Circle 1006**GEORGE CARRÉ**

TENOR

15 East 10th Street Tel. 2927 Stuyvesant New York

**THE DEVERELL SCHOOL FOR GIRLS**

9, rue de Chailiot, Paris, France

(Champs Elysées)

LANGUAGE, ART, MUSIC

Until War Is Over—Branch School, New York City.

37 MADISON AVENUE

**L. d'AUBIGNÉ**

Teacher of Singing

Address: 30 Ave. Kléber

Paris

Jean de Reszke  
53 Rue de la Faisanderie  
Paris**ANDRE TOURET**Great French  
Violinist

(By Courtesy of Senator and Mrs. Wm. A. Clark)

To Tour America in conjunction with

**CAMILLE DECREUS**Superb French  
Pianist

Management: R. E. Johnston, 1451 Broadway, New York City

**LAMPERTI-VALDA**

SCHOOL OF SINGING

61 AVENUE NIEL PARIS, FRANCE

Temporarily in New York, 8 West 53d Street

MME. GIULIA VALDA

**VON STEIN ACADEMY  
OF MUSIC**"The Pacific Coast's Great Conservatory of Music"  
826-828 So. Broadway, Los Angeles, Cal.Unexcelled tuition and study advantages  
for the serious student of music

Special Summer Normal Course for Teachers

PAUL

**DRAPER**TEACHER OF SINGING  
AND THE INTERPRETATION OF SONGPersonal address: 24 East 57th Street  
Phone: Plaza 8645

For concerts, recitals, etc., address:

LOUDON CHARLTON  
Carnegie Hall New York**PARIS WILL HAVE MORE MUSIC  
THIS SEASON THAN LAST YEAR.****Epoch Making Plans for Reorganization of the Conservatoire—Musical Refugees in Switzerland.**

Paris, October 2, 1915.

Musical life in Paris promises to be more active than last season. Back from a vacation, I at once noticed that life in the most beautiful city in the world is returning to its normal state. Concerts are to be more numerous. The Lamoureux Orchestra announces its opening program for October 24. All German music was boycotted last season on account of the manifest signed by certain German notabilities. But the boycott will cease, and Chevillard, son-in-law of the late Lamoureux and conductor of that orchestra, announces a complete cycle of Beethoven symphonies. The Bonn master's music is greatly admired in Paris. Music by other deceased German composers, as Handel, Mozart, Schumann, will be played, but not that by living ones. Musicians now receive in France 10 per cent. from every concert, and that means a good deal.

**PROPOSED REFORM OF THE PARIS CONSERVATOIRE.**

A mild revolution has been going on lately in this venerable institution. For the last one hundred and fifty years the most celebrated musicians have been associated with it. Cherubini, Auber, Thomas, and other famous ones have been directors. Gounod, Saint-Saëns and Massenet, all former pupils, refused that honor, on being offered this position. Gounod gave for excuse that he had no taste for pedagogic work. Massenet said he was too young (he was fifty-eight at the time), although he had instructed for many years classes in harmony, counterpoint and composition. Saint-Saëns also refused on the ground that his taste for travel and independence prevented him from binding himself to such an important function. The orchestra is celebrated and for the last hundred years has been giving a series of Sunday concerts in the salle of the old conservatory. Two years ago the institution emigrated to a more spacious building. The orchestra is made up entirely of premiers prix du Conservatoire, but only Frenchmen can enter that institution. Cherubini became a naturalized Frenchman. So did Massart, who removed, by so doing, the famous Belgian violin school to Paris; the late Hasselmans was also Belgian.

Of course, it is easily understood that an institution of such age and magnitude would suffer from "routine," especially as every professor, surrounded by a host of admiring pupils, thinks himself indispensable. That favoritism and professional jealousy play a large part is also comprehensible, and as there are no rules laid down regarding lesson hours, the professors have done as they pleased. The results in later years have not been satisfactory.

There is an eminent man in Paris who occupies the place of Secretary of State for Fine Arts, who has been doing fine work lately trying to infuse new life in the different branches of fine arts, even in these difficult times. His name is Dalimier, and he has handed in to Albert Sarrant, Minister of Public Instruction, a long report regarding the actual situation of the Conservatoire and the reforms he proposes. They are nothing short of revolutionary. He wants the institution to have the character of a real school. The young pupils, who frequent the classes, are not to be regarded as artists, but as pupils. Instrumentalists will not be allowed to play any more during their student years (as was the case up to the present) in any theatre outside the Opéra, Opéra Comique and Theatre Française, which are subsidized theatres. The poorer pupils, in order to compensate them for the losses resulting from this interdiction, shall receive a subsidy from the Conservatoire. The examinations at the end of every study year have always given rise to public scandals. The competition for prizes was public and of course every parent thought his child entitled to first prize. As, out of hundreds, only a few are chosen, there was always a riot at the calling out of names by the jury. That will cease. The final examinations in all branches before the judges, chosen always from among the greatest French musicians, will be held in private, and only the professor, the critics, and the directors of the different theatres will be allowed to be present. It is well known that a first prize, either as a singer or actor, is immediately engaged at a salary for the first year of 300 francs a month at the Opéra, Opéra Comique, or Theatre Français. The standing of the professors will also be strengthened by giving them higher salaries. It is a great honor to be professor at the Conservatoire, but a man cannot exist on honor only. The professors will also be allowed to assist at the examinations for admission and that will prevent admitting mediocre talent.

There will be two examinations for admission, the first before a jury which will eliminate the least talented; the second, a very severe one, will allow only a very limited

number to pass, in order to avoid overcrowding of the classes and to attain a higher standard. The professors have also to prove their capabilities by two years' preliminary teaching on probation. If they are judged satisfactory, they will then be engaged for life. They also will have to be very punctual at lessons, a point especially to be insisted upon. Every pupil admitted must, besides his chosen instrument, take a full course in harmony. The singing classes notably have been unsatisfactory, and it is proposed to devote the four years to general music study and harmony, as well as vocalization.

In the piano classes several reforms are also proposed. For the final examination, instead of one imposed piece, the aspirant can choose from a list of three pieces, according to his personal aptitudes. The list will be given out one month before the final competition. (It used to be six weeks.) The class will be mixed, as great rivalry existed between the men's and women's classes. There also will be a "prix d'excellence" (a new creation), to be competed for by first prizes only. They can, if they desire, prepare for that prize by staying one year more at the conservatory after obtaining a first prize. Competition is open both to men and women. This rule also applies to the violin classes. The professors will not be allowed in future to receive payment for private lessons given to pupils studying at the Conservatoire. There will be a theatre of applied art in the conservatory building, to the public performances of which invitations will be issued.

Such radical reforms are bound to bring good results, and will infuse a new life into the musical world of France.

**MUSICAL WAR REFUGEES.**

Since the war began French Switzerland has become the refuge for many musical celebrities. Lausanne especially, situated on the Lake of Geneva, and already known as a good educational center, has become the Mecca of many musicians.

Eugen d'Albert has lived there in complete retirement, finishing the orchestration of his latest opera, before going on an extensive concert tour in Switzerland and Germany. He starts his tour on October 15 with a recital in Lausanne. Among the towns where he is engaged is one named Hindenburg. Weingartner and his American wife are also among the residents. Just before the war they bought a villa at Saint Sulpice, close to Lausanne. A few days ago I was quite surprised to meet Busoni and his wife, who also have chosen that neutral country for their home. Theodor Szánto, a Hungarian, but naturalized French at the outbreak of the war, also lives there; he lately toured with Isadora Duncan in Switzerland. Edouard Rislér, Alsatian by birth (he was born in Baden-Baden), finds himself today in a strange position. He is a German by birth, but has become a naturalized Frenchman. It is well known that a German does not lose his nationality, even if he emigrates and adopts another nationality, except by special sanction through the German Government. Of course any German in such a position is regarded as a deserter if he does not return in time of war to defend his country; and a great amount of water will probably flow under the Pont Neuf before Rislér will be able to concertize in Germany after the war is over.

**PARIS CONCERT HALLS.**

There are three important piano houses in Paris, each with its own concert hall. The oldest is Erard. This firm has made it a rule that its hall shall be used only by pianists, and that the artists shall never pay rent for it. This is a great boon for poor artists. They pay neither for rent, light, nor attendants; only for the posters and other announcements. Those rules can never be changed, as they form part of the will of Mme. Erard, the last living member of the family. There also was a clause in the will providing that the present construction of the Erard concert grand shall never be changed in the future, as it was regarded as perfection itself. Their piano has been the same for the past fifty years. It has some sterling qualities, especially its exquisite touch and repeating action, but other parts are now old fashioned and its tone is not powerful enough to play with orchestra. Rubinstein, when he came for the first time to Paris, was elated over it and said, "I can do anything I want on that instrument." Since the beginning of the war the hall has been closed, and will remain so until the end.

The Salle Gaveau will open soon as usual, and there are already many bookings. It is the most comfortable



and newest concert hall in Paris, and contains a beautiful organ by Cavaille-Coll, the celebrated organ maker.

The Salle Pleyel also will open soon. This is an old establishment of long standing. All three houses offer every year each a concert grand to the three first named prize winners of the piano class in the Conservatoire.

## KANSAS CITY SEASON IS OPENED BY FRIEDA HEMPEL.

**Metropolitan Opera Diva Captivates Large and Enthusiastic Audience by Her Superb Art—Local Symphony Orchestra Soon to Begin Series of Concerts.**

Kansas City, Mo., October 25, 1915.

The musical season began auspiciously here on the afternoon of October 20, at the Shubert Theatre, when Frieda Hempel appeared in recital, the opening attraction of the Fritschy series of concerts. A capacity audience, full of enthusiasm, was not only a compliment to Miss Hempel, but a token of genuine appreciation for the splendid opportunities Mr. and Mrs. Fritschy are giving this public to hear the very best artists obtainable. Local music lovers have long anticipated Frieda Hempel, and her appearance brought no disappointment. She certainly is a fine coloratura singer, as was revealed in her marvelous singing of "Ernani involami" and the "Blue Danube Waltz." Samuel Chotzinhoff accompanied the singer in a most musicianly way.

### KANSAS CITY ORCHESTRA NEWS.

The Kansas City Symphony Orchestra, after some little delay in adjusting the finances, will announce its series of concerts in a few days. Carl Busch during his summer on the Pacific Coast received no end of honors and attention he so well merits, and so has returned to us with the enthusiasm that appreciation always brings. He plans to do the César Franck D minor symphony at the first concert, in November.

### THE SHOSTAC SPRING QUARTET.

The Shostac String Quartet, known last year as the Kansas City String Quartet, has announced plans for the season's concerts. This quartet, Henri Shostac, first violin; Ray Patrice Shostac, second violin; Hans Petersen, viola, and Alfred Busch, cello, made a favorable impression on the musical community last year by its well chosen and well played programs. There is genuine delight expressed over its remaining in the concert field.

### TEACHERS AGAIN AT WORK.

All the teachers have reopened their studios, not one missing, which must indicate satisfaction with the town. Some new ones have come, too, but more about them later.

### BOSTON ORCHESTRA AT ST. JOSEPH.

Under the able management of Mrs. F. H. Hill, the Boston Symphony Orchestra gave a concert at St. Joseph on October 8.

GENEVE LICHTENWALTER.

### First of Gabrilowitsch Series.

The first of Ossip Gabrilowitsch's series of six historical recitals will be given in Aeolian Hall, Tuesday afternoon, November 2. The Russian pianist will devote his initial program to clavier composers of the sixteenth, seventeenth and eighteenth centuries, embracing the English, French, Italian, North German, and Viennese schools. The second program will be devoted to works of Beethoven, the third to the romantic composers, the fourth to Chopin, the fifth to Brahms and Liszt, and the sixth to a long list of modern composers.

The program for November 2 follows:

Pavane, A minor.....William Byrd  
(Composed for the Earl of Salisbury.)  
Minuet from the Suite in G major.....Henry Purcell  
Les Moissonneurs (The Harvesters).....Francois Couperin  
Le Coucou (The Cuckoo).....Claude Daquin  
Le Tambourin.....Jean Philippe Rameau  
Andantino, G major.....Padre Michel-Angelo Rossi  
Sonata (Allegro vivace), A major.....Domenico Scarlatti  
Prelude and Fugue, B flat minor (Well Tempered  
Clavichord, Vol. I, No. 22).....Johann Sebastian Bach  
Prelude from second English suite, A minor.....Johann Sebastian Bach  
Sarabande from fifth English suite, E minor.....Johann Sebastian Bach  
Chromatic Fantasy and Fugue, D minor.....Johann Sebastian Bach  
Variations (The Harmonious Blacksmith).....Georg Friedrich Handel  
Allegro from second suite, F major.....Georg Friedrich Handel  
Rondo in B minor.....Carl Philipp Emanuel Bach  
Sonata No. 2, E minor.....Joseph Haydn  
Variations, F major.....Wolfgang Amadeus Mozart  
Marcia alla Turca (Turkish march).....Wolfgang Amadeus Mozart

### Alice Eversman's Success.

Baltimore newspapers speak highly of the excellent vocal and dramatic work of Alice Eversman, in a recent appearance at the new Academy of Music in that city, as San-tuzza with the San Carlo Grand Opera Company.

## "LONE STAR" CITY'S MUSICAL JOTTINGS.

**Recitals, Musical Club Events, and Rehearsals Open Up Promising Season.**

San Antonio, Texas, October 25, 1915.

Hugo Kortschak, violinist, assisted by Isaac van Grove, pianist, constituted the first of the season's musical attractions. These artists were greeted by a large and appreciative audience. Kortschak's technic is immense and his harmonics are beautifully played. He was obliged to give an encore after each group, and at the conclusion of the program the audience demanded an encore. The following composers' works were used: Tchaikowsky, Pugnani-Kreisler, Mozart, Bach, Goldmark, Hegar, Wieniawski and Paganini. Mr. van Grove gave a group of numbers by Schubert-Tausig, Glinka, Balakirew and Moszkowski. He was obliged to give an encore.

### ORATORIO REHEARSALS.

The Music Festival Chorus is making great strides in Mendelssohn's "Elijah," under the direction of H. W. B. Barnes. The first year Mr. Barnes was in San Antonio he presented Handel's "The Messiah." This year he will present "Elijah." San Antonio is indeed fortunate to have such a man who has, for a time, come to live here. He has given the city something she never has had in any marked way, i. e., oratorio.

### AMERICAN COMPOSERS' PROGRAM AT TUESDAY CLUB.

A MacDowell-Nevin program was given at the meeting of the Tuesday Musical Club. Mrs. Fred Jones presented a most interesting talk on "Tone," and Mrs. Krams-Beck an instructive talk on "Technic." The following members contributed to the program: Mrs. T. H. Flannery, Mrs. H. M. Madison, Winnifred Converse, Edna Schelb, Hazel Hutchins, Mrs. Edward Sachs, Ruth Shaw and Mrs. Stanley Winters.

### SAN ANTONIO PIANIST AT TEXAS WOMAN'S FAIR.

Ruth Bingaman, pianist, artist-pupil of John M. Steinfeldt, recently was a soloist at the Texas Woman's Fair. For her program she used the following composers: Bach, Gluck, Saint-Saëns, Chopin, Steinfeldt, Wagner-Liszt, Boyle and Dohnanyi. Ruth Bingaman studied under Carl Hahn, when he was in this city; Mrs. U. F. Bornesfeld, of Galveston, and John M. Steinfeldt, of this city. She has been studying with the last mentioned for the past five years. Great credit is due her, as she is still a very young girl, and a brilliant future certainly lies before her.

### MUSICAL CLUB GIVES FIRST OF SEASON PROGRAM.

The San Antonio Musical Club gave its first musicale of the season, Monday, October 11. The following members gave the program: Ruth Bingaman, Mrs. U. G. Clarke, Mrs. G. E. Gwinn, Charles Cameron Bell, Marguerite Gwinn, E. Goldstein, Mrs. Frederick Abbott and M. D. Hesse. The accompanists were Mrs. Harold Morris, Mrs. Frederick Abbott, Mildred Gates and Frederick King.

MRS. STANLEY WINTERS.

### Mme. Kurt With Philharmonic Society, November 14.

Melanie Kurt, soprano of the Metropolitan Opera Company, will make her New York concert debut with the Philharmonic Society under Josef Stransky, November 14, at Carnegie Hall. She will be heard in two orchestral numbers by Richard Strauss, which have never been heard in this country heretofore. Mme. Kurt also will sing songs by Brahms and Hugo Wolf to piano accompaniment.

Mme. Kurt began her first American concert tour October 18, in Buffalo, and achieved a tremendous success. Great interest has been aroused in her New York concert appearance.

A week previous to the New York concert she will be heard in the big Jubilee concert at the Academy of Music in Brooklyn.

### Schnitzer and Hinkle Booked for Providence, R. I.

Providence, music lovers are anticipating a musical treat for November 5, when Germaine Schnitzer, the French pianist, will appear in a joint-recital with Florence Hinkle, soprano, at Elks' Auditorium.

Mme. Schnitzer already has started her concert tour, and between her appearances enjoys preparing an artistic home at 16 East Ninety-sixth street, New York, where she intends to give a housewarming party in November.

### Godowsky's Program to Be All Chopin.

Leopold Godowsky will give his second piano recital at Carnegie Hall, New York, Saturday afternoon, November 13. The program will consist entirely of Chopin numbers.

**M. E. SODER-HUECK**  
THE EMINENT CONTRALTO, VOICE TRAINER AND COACH  
Maker of many singers now prominent before the public.  
Famous for her correct Voice Placement and Tone Development. Singers prepared for Church, Concert, Opera, and engagements secured. Write for Booklet.  
Metropolitan Opera House, 1425 Broadway, New York. Phone 9221 Bryant

## Vernon d'Arnalle Baritone

Management: The Little Lawlor Allied Arts, 131 E. 66th St., N. Y.  
Phone, Plaza 5501 Paris Office: 8 Rue Benjamin Godard

**NEVADA VAN der VEER** Mezzo Contralto **REED MILLER** Tenor  
**Oratorio :: Concerts :: Recitals**  
Individually and Jointly  
Address, 749 West End Avenue, New York City  
Management, LOUDON CHARLTON, Carnegie Hall, New York

## MARIAN VERYL

LYRIC SOPRANO

## CONCERT, RECITAL, OPERA

Management: Annie Friedberg, 1425 Broadway, New York

## HARRIET STORY MACFARLANE

Mezzo Contralto  
Miscellaneous Recital Programs  
Children's Programs of Songs and Stories  
Management: JAMES E. DEVOE, 933 Dime Bank Bldg., Detroit

## Florence Wiley-Zerbe

.. SOPRANO ..

Concerts Recitals

Manager:

JOHN B. REYNOLDS,  
Alvin Theater, Pittsburgh

## The Philharmonic Society of New York

1915-Seventy-Fourth Season-1916

Josef Stransky, Conductor

Subscription Series:

New York Brooklyn  
Baltimore Washington

Tours:

New England New York State  
Middle West South

Prospectus on Application to:

Felix F. Ueffels, Manager  
Carnegie Hall, New York

### Newkirk Studios Present Unusual Activity.

Many pupils from all parts of the country are working at the New York studio of Lillian Sherwood-Newkirk, and Mme. Newkirk reports the busiest season of her career. Alice Esther Smith, one of her most prominent artist-pupils who substituted during her summer vacation at First Church of Christ, Scientist, New York, for Mme. Van der Veer, will also sing there while Mme. Van der Veer is on her concert tours. Louise Grumman, a Newkirk pupil, will supply for Miss Smith at her church, the Classon Avenue, Brooklyn. Miss Smith is also soprano soloist at the West End Synagogue, New York. Mme. Newkirk's fame as a careful voice teacher, and one who gets results is fully attested by the many successful singers now with her. Dorothy Taylor, a charming soprano of Pittsburgh is taking daily lessons; Lillian Aguir of Grand Rapids, Mich., Mary Courtney of Milwaukee, Wis., Beulah Weil of Keokuk, Iowa, and Freda Williams, of Indianapolis, a lovely soprano, are living near Mme. Newkirk for daily lessons, and Miss Williams stays with her teacher. Constance Hyams, and Estelle and Teresa Rosenwasser have lovely voices also.

Mme. Newkirk, in addition to her voice teaching in New York, has charge of the voice department of the "Hillside" school, Norwalk, Conn., and has in this school a very fine chorus.

Mme. Newkirk's recital for pupils will take place late in the season, owing to overpressure of present work; she will have then as soloist, Florence Austin, the well known violinist.

ALBERT GREGOROWICH

## JANPOLSKI

THE EMINENT RUSSIAN BARITONE

SONG RECITAL

Aeolian Hall, New York

Thursday Eve., Nov. 11th, at 8.30 P. M.

Program of Old Italian, Modern German, Russian and English Songs.

For available dates address:

Personal Representative, B. BUCKNER,  
106 Morningside Drive, New York.



THE "PHANTOM INSPIRER."

The accompanying "Phantom Inspirer" was sketched by Claire Winton, wife of Victor Winton, the manager of George Dostal and other artists. The "Phantom Inspirer" represents the flying spirit of inspiration with its glorious shining lamp, leading the way of the musician.

## VICTOR WITTGENSTEIN

(KNABE PIANO)

Management: Foster & David,  
500 Fifth Avenue, New York



## MARCELLA CRAFT

PRIMA DONNA SOPRANO

ROYAL OPERA, MUNICH

NOW IN AMERICA

First New York Appearance, January 13th and 14th. Soloist, New York Philharmonic  
in Special Strauss Program.

Management: Concert Direction M. E. HANSON,

437 Fifth Avenue, New York



The Violinistic Sensation of 1915-1916

WILL BE

## EDDY BROWN

He Will Stir America as He Has Europe!

Management: LOUDON CHARLTON, Carnegie Hall, New York

There Is No Greater Woman Violinist Living

than

## Kathleen Parlow

who returns to America This Season for an Extended Tour

Under the Management of Loudon Charlton

Carnegie Hall, New York

Knabe Piano Used

### Emilio de Gogorza's Program.

The two classic numbers which open the recital of Emilio de Gogorza are seldom seen on vocal programs in America, and it is doubtful if the "Air du Deserteur," by Monsigny, has hitherto been heard in this country; in it one finds the soldier of the epoch preceding the French Revolution, and the style of voice for which it was written is difficult to classify, the number relying for its effect upon the verve and humor of delivery rather than upon the vocal excellence of the singer. The other opening number is from Gluck's opera "Iphigenie en Tauride," and is the "Air de Thoas," a magnificent page of declamation.

Three songs by the Spanish composer, Enrique Granados, whose new opera "Goyescas" is to have its first hearing at the Metropolitan Opera House this season, compose the second group. Granados is at present writing a song cycle for Mr. Gogorza.

An English group, modern and varied, makes up the third section of the program; especially interesting is the setting of Tagore's "On the Seashore of Endless Worlds," by J. Alden Carpenter.

In the group that closes the recital are shown fair examples of the early efforts of three of the best known modern French composers. The selection is a happy one and the songs are as fresh today as though they had been written in 1915. The "Lever d'Aube" by Guy Ropartz, it is said, has never been sung in New York, and although written twenty years ago, is as ultra modern as one could wish. Debussy's "Voici que le Printemps," composed thirty-five years ago is another delightful novelty. Vincent d'Indy is likewise represented by one of his early works.

"Resurrecting" these modern songs is worthy of attention; they are already "old" as modern music is popularly now conceived. The program taken as a whole, is unusual, embracing variety of atmosphere, vocalization and style.

Mr. de Gogorza's recital will be given in Aeolian Hall, New York, on Monday afternoon, November 8.

### Well Known Violinist Marries.

Leonora Jackson, formerly well known throughout this country as a violinist, was married in New York on October 12, to Dr. W. Duncan McKim of Washington. After studying abroad, Miss Jackson made her debut in Berlin, where she was warmly received, and was afterwards heard at several of the courts of Europe. She later appeared in America, where she was heard in many concerts and recitals.



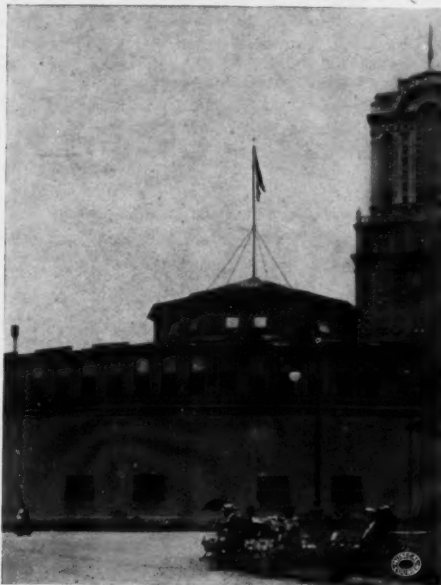
## CASTLE GARDEN.

By CHARLES NEVERS HOLMES.

From fortress to aquarium, from an elaborate indoor garden to an immigration depot, from home of grand opera to hall of popular concerts, Castle Garden, in New York City, has a history which may truly be called absolutely unique. All of us know something about it, most of us are aware that the greatest woman singer of her day appeared there; but very few of us are acquainted with the fact that it has been a fort, then a concert hall that easily held 6,000 people, after that a theatre, then a grand opera house, later an immigration depot, and finally exists today as an aquarium. This is probably its last change; but Castle Garden certainly deserves to end its days in the peaceful preservation of divers living fish.

Just before the beginning of the nineteenth century, the citizens of New York City—exactly as they are in this twentieth century—were anxious to have their homes protected from foreign foes. As it was at first, Manhattan Island was rounded at the end, this end being bordered with rocks which were barely covered up at high tide. Even before the time of the Revolutionary War some sort of fortress had been built upon the outermost of these rocks, and afterward rebuilt but was not put to much use in the first war with England. Just before the beginning of the nineteenth century it was decided to construct a new fort upon that old site, and this new fort was finished in 1805, being named Fort Clinton after Gov. DeWitt Clinton. At that time the fort was situated 300 yards from the mainland, being separated from Manhattan by a strip of water over which there was a drawbridge. This strip of water was filled in later—as is well known, a part of Battery Park is upon this same made land. Fort Clinton was also called Castle Clinton, and was a circular structure of solid stone masonry, with walls that were in places some 30

passed away, as other fortresses and defenses were constructed, and, accordingly, in 1822, Fort Clinton was ceded by the Government to the City of New York. In 1824 the structure was leased to private individuals who turned it into a place of amusement. It was altered to suit its new character, its floor being elaborately arranged as an "indoor garden." At the same time, many pieces of valuable statuary were placed in it, a stage was built on the north side, and concerts were given occasionally. As has been stated, the old fort, or as it had now become known, Castle Garden, would hold 6,000 people easily, and 10,000 could gather there. In 1839 Col. Richard French became its manager, and from then on Castle Garden was more of a theatre. A number of dramatic companies appeared at the Garden; but in 1847 the building was remodelled inside, was cov-



OLD FORT CLINTON—CASTLE GARDEN—AQUARIUM AND A MODERN SKYSCRAPER.

ered with a high roof, and fitted up most luxuriously. After this, for several years, Castle Garden was indeed the home of grand opera.

Here in 1847 the Havana Opera Company—the leading opera organization of that period—began a season, and among the operas sung were "Ernani," "Norma" and "La Sonnambula." Signor Ardit was the musical director and Signorina Detusco was prima donna. Later Max Maretzek gave operas for several seasons at Castle Garden. But the chief event in the history of the Garden was the appearance of Jenny Lind in concert. This took place on September 11, 1850, under the excellent management of P. T. Barnum. For these days, vast prices were paid to hear her; a certain hatter—Genin by name—buying the first choice of seats for \$225. Jenny Lind gave four concerts in the Garden during the fall of 1850. On September 6, 1852, another important event took place. This was a grand dramatic festival to celebrate what was believed to be the hundredth anniversary of the first theatrical performance in America.

But all this glory of old Castle Garden came shamefully to an end. The opera and the theatre passed away from the region of the Battery, for in May, 1855, Castle Garden became a mere depot for receiving immigrants from abroad. As such it remained many years—almost ten millions of immigrants passing through it to enter our "land of the free." There was a fire which destroyed the interior of the structure on May 23, 1870, but the wall was not injured,

and Castle Garden was rebuilt. As long as the State of New York had oversight respecting immigration, Castle Garden still remained the depot where these immigrants were received; but when our General Government took charge of immigration, a while ago, the depot was removed elsewhere. However, it had served for that purpose from



ENTRANCE TO THE AQUARIUM, FORMERLY "CASTLE GARDEN," ORIGINALLY FORT CLINTON.

1855 to 1890—thirty-five years—and that seems almost too long for an edifice associated with Jenny Lind and historic times to be thus used as a gateway for an uncultured multitude.

And not only have the walls of Castle Garden reechoed with the sweet and beautiful voices of great singers, but grand public receptions have been held there. In 1824 there was given in this place a ball in honor of no less a personage than the Marquis de Lafayette, while in 1832 and in 1843 President Jackson and President Tyler were respectively received here in public by the city. Indeed this edifice was during the early part of the nineteenth century, before New York City had extended so far up northward, and most people lived not far from the Battery, a most convenient place in which to hold such public receptions as well as meetings of other kinds. But times change and everything has its day, and the glory of Castle Garden passed slowly away.

As is well known, it is now an aquarium, merely "Aquarium, Castle Garden, Battery Park." Here where the then "smart set" were often to be seen, all sorts and conditions of people wander about gazing at the fish in the different tanks. Here where the voice of Jenny Lind charmed thousands, a finny tribe interests mildly a mixed crowd. Here where great men have been royally received, lesser men come and go. Truly, times have changed and civic conditions. When Castle Garden was Fort Clinton, in 1805, the population of Manhattan was about 75,000, whereas its population is today some 2,600,000. In 1805 the Battery and its surroundings really comprised New York City. Then one did not have to go very far north to reach a veritable wilderness. Nowadays Battery Park and Castle Garden look in a way as though they had indeed been "left by the tide of modern population." But Castle Garden stands for a great deal that should be treasured in the minds of the men and women of this twentieth century. It is a historic link that still connects them with the days of their grandfathers and great-grandfathers. It still exists like a silent memory of a fading, glorious past.

### Mme. Gabrilowitsch Will Sing Russian Songs.

Clara Clemens-Gabrilowitsch will devote herself exclusively to songs by Russian composers at her recital in Aeolian Hall, New York, Saturday afternoon, November 6, although the texts will be in German and English. There will be two songs by Ossip Gabrilowitsch, who will play the contralto's accompaniment, and groups of songs by Rubinstein, Tschaikowsky, Glinka, Borodin, Rachmaninoff and Arensky.



MODERN BROADWAY WITHIN A STONE'S THROW OF OLD CASTLE GARDEN.

feet thick. It was armed by the Government with barbette and casement guns, and was well garrisoned. Fort Clinton was considered to be at the time one of the strongest fortresses in the United States.

During the period of the second war with England, Fort Clinton was the center of much military activity, particularly in 1814, and after the war the fort was well taken care of for a while. However, the necessity for its use



Dr. Ernst Kunwald

## Cincinnati Symphony Orchestra

ESTABLISHED 1893

DR. ERNST KUNWALD, Conductor

"The Cincinnati Symphony Orchestra is without question, one of the country's best."—Keeble in Pittsburg Gazette-Times.

KLINE L. ROBERTS, Manager

12 TIMES STAR BUILDING, CINCINNATI, OHIO

**Charles BOWES** Vocal Instruction  
NOW IN NEW YORK  
601 MADISON AVENUE Phone 5834 Plaza

**HELEN DE WITT JACOBS**  
VIOLINIST  
IN AMERICA, SEASON 1915-16  
Address: care of Musical Courier

**HARRY MUNRO** BASSO CANTANTE  
AVAILABLE FOR RECITALS, FESTIVALS AND ORATORIO  
Exclusive Management: G. Dexter Richardson, 501 Fifth Ave., N. Y.

**FRANCIS ROGERS** Also a few Pupils  
BARITONE 115 E. 53d St., New York  
Recital, Oratorio, Concert Management.  
LOUDON CHARLTON Carnegie Hall

**MME. CARRIE BRIDEWELL**  
CELEBRATED CONTRALTO.  
Formerly of the Metropolitan Opera Company.  
Exclusive management: G. Dexter Richardson, 501 Fifth Ave., N. Y.

**GIUSEPPE FABBRINI** DISTINGUISHED ITALIAN PIANIST  
Minneapolis

**J. FRED WOLLE** ORGANIST  
Management: THE WOLFSOHN MUSICAL BUREAU  
1 West 34th Street, New York

**ALBERT LINDQUEST** American Tenor  
Exclusive Management:  
WOLFSOHN MUSICAL BUREAU, 1 WEST 34th St., N. Y.

**NINA MORGANA**  
Coloratura Soprano from La Scala in Milan  
AVAILABLE FOR CONCERTS—MUSICALES—SEASON 1915-16  
Address: 854 Seventh St., Buffalo, N. Y.

**LOUISA HOPKINS** PIANIST  
RECITALS WITH POPULAR TALKS BY  
**FLORENCE LEONARD** Lecturer "Young People's Concerts," Philadelphia, 1913-14, re-engaged, 1914-15, 1915-16.  
"The New and the Old in the Piano Music of Ravel and Max Reger."  
Management: THE PLAYERS, 162 Tremont St., Boston.

**THE VANNINI SCHOOL OF SINGING**  
MRS. FREDERICK H. SNYDER  
Authorized Teacher of the VANNINI METHOD  
St. Paul, Minn. - Frederic Hotel

**PER BIORN**  
DANISH BARITONE  
From Berlin and Copenhagen Royal Opera.  
CONCERTS, RECITALS, FESTIVALS.  
Exclusive Management: Annie Friedberg, 1425 Broadway, N. Y.

**WILHELM AUGSTEIN**  
VOCAL TEACHER  
"Mr. Wilhelm Augstein has had an unusual opportunity to learn my system of teaching voice. He has been for several years connected with my studio and has been very successful in his work. Being well equipped as a voice teacher, I feel sure he will duplicate in his new field the success he has always enjoyed."  
(Signed) FRANK KING CLARE.  
Studio: Metropolitan Opera House, 1425 Broadway, New York

**ELENA GERHARDT**  
In America  
Season 1916-17  
Management:  
Wolfsohn Musical Bureau  
1 West 34th Street, New York

# CLEVELAND'S ATTRACTIONS.

10112 Hampden Avenue,  
Cleveland, Ohio, October 25, 1915.

Margaret Woodrow Wilson, soprano, was welcomed at Gray's Armory, Tuesday evening, October 19, by a large audience. Her appearance in this city was of commanding interest, not only because she was the daughter of the President of the United States, but by reason of her sincere artistic work as a recitalist. Her program was the same as that given in Buffalo and Erie, with the assistance of Melville Clark, harpist, and Mrs. Ross David, accompanist. Miss Wilson possesses a personality of unusual charm and her pure soprano voice and intelligent interpretations won her many admirers here. She has an abundance of temperament also, as was evidenced by her impassioned singing of "Zueignung," by Strauss, one of her best numbers. Another interesting number with harp accompaniment was "Il s'est Tu," by Gretchaninow. A group of Irish melodies, played on the small Irish harp, was one of the enjoyable features of the program. Mrs. Ross David was an efficient accompanist. Helen De Kay Townsend was the local manager for Miss Wilson's concert.

Gray's Armory was filled to overflowing on the night of Geraldine Farrar's concert, Thursday, October 21. Those who were unable to obtain seats to hear Miss Farrar sing, at least had the satisfaction of seeing her as Carmen at the Metropolitan Theatre that same evening, in the "movies." The concert was the first of a series of artists' recitals, under the management of Adella Prentiss Hughes, and Miss Farrar was assisted in the program by Reinald Werrenrath, baritone; Ada Sassoli, harpist, and Richard Epstein, accompanist. The celebrated opera star made a remarkably beautiful picture as she stepped out on the stage and was greeted with a storm of applause, which lasted some minutes, and was repeated at every appearance throughout the evening. Her program included the two arias that are usually identified with Miss Farrar, the "Habanera" from "Carmen" and "Un bel di" from "Madame Butterfly," also a group of German and a group of English songs. As encores she gave Nevin's "Mighty Lak' a Rose" and "Annie Laurie," playing her own accompaniments. The English version of Miss Farrar's songs by Philip Hale, and the notes given on the programs were a vast help to the audience in the enjoyment of the concert.

Reinald Werrenrath also shared the honors of the evening, as did Ada Sassoli with her harp. One of the finest numbers on the whole program was "Licht," by Sinding, sung by Werrenrath with wonderful breadth and loftiness of style. "The House of Memories," by Florence Aylward, was another of his songs that pleased the audience immensely. Cleveland will have the pleasure of hearing this artist again this season when he appears with the Singers' Club.

William B. Colson, well known organist at the Old Stone Church, gave the third of his series of four twilight organ recitals on Monday, October 18. Jessamine Pike Sawyer, soprano, was the assisting artist. The program was as follows: "Suite for Organ," by James H. Rogers; Andante from the fifth symphony by Tschaiakowsky; "Sous les bois," by Dubois; Recitative and air, "O for the Wings of a Dove," by Mendelssohn; "Fugue in D major," by Guilman; "Resurrection Morn," by Ralph Kinder; and "Legende," by Rudolf Friml. These recitals have attracted large audiences that have greatly appreciated Mr. Colson's fine playing.

The artist chosen to open the concerts on November 2 of the Fortnightly Club is Julia Heinrich. Her father, Max Heinrich, will be her accompanist on this occasion and her program promises many interesting German, French and English songs.

Ralph Leopold, pianist, who owing to the war in Europe, will remain in this country, has accepted an engagement at the Toledo Conservatory of Music, where he will spend one day each week. He recently played a recital in that city before an audience of three thousand people.

DOLORES REEDY-MAXWELL.

## Music a Feature at Texas Woman's Fair.

Houston, Texas, October 28, 1915.

The week of October 16 witnessed the Texas Woman's Fair, here, said to be the first of its kind in this country and perhaps in the world.

Yvonne de Tréville, the noted soprano, gave an excellent program at the Majestic Theatre, October 14, and her beautiful voice was displayed to great advantage and to the satisfaction of all present.

Local artists were very much in evidence and justly so, for Houston takes pride in its home talent.

Katherine Allen Lively, who has studied in Europe, is a teacher here; her piano recital was one of the big treats of music at the fair.

Pearl Evans Barber, has just returned from a summer Chautauqua engagement as a reader and story teller, in which she made a profound impression, and likewise repeated her success at our fair.

Ella Courts Beck, of Galveston, should be heard in public more frequently.

Elizabeth Mae Davis, now located at Cuero, Texas, also just returned from Chautauqua work, distinguished her home town by her very excellent readings.

Rosetta Hirsch, violinist, upheld the local contention that Houston is very much on the violin map of this country.

A very pretentious concert at the Methodist Church, consisted of local talent only, but through some mistake a young tenor was advertised as a New York product, later to be denied in the local press, saying that Henri Therrien has Houston, and a gentleman teaching in Houston, to thank for every bit of his vocal training, and that if the young man continues to improve in the next year as rapidly as in the past, a prominent place in the opera or concert stage is predicted for him. One treat of the fair, though not directly connected with it, was the appearance of George Hamlin. Too much can not be said of this artist, so suffice it to say, that while he sang under very trying conditions in the large Auditorium, Mr. Hamlin's singing brought quiet and attention.

EMMET LENNON.

## San Carlo Company Gives Opera in Syracuse.

Syracuse, N. Y., October 26, 1915.

This week the San Carlo Company has presented three operas in this city to large and enthusiastic audiences, the appearances here being under the direction of A. Kathleen King. On Monday night, October 25, they presented "Aida," Tuesday afternoon, "Tales of Hoffmann," and Tuesday evening, "Carmen."

Syracuse has had no grand opera for a number of years, but the audiences present at the three performances just given, show that the people of the city appreciate good opera. The reception accorded the artists was unusual and the attention and understanding given even the difficult "Aida" were very gratifying.

Among the prominent artists appearing were Alessandro Modesti, Giuseppe Agostini, Mary Kaestner, Pietro De Biasi, and Caroline Zawner. All showed great talent and filled their difficult parts with great credit to themselves. Mention should also be made of Ruth D'Arcy who made her American debut in "Carmen."

The settings and scenic effects were very good and the company deserves support for its very successful efforts to bring grand opera to the people.

## "BILLY" SUNDAY CHORUSES ORGANIZING.

The "Billy" Sunday campaign which is to start in this city next week has led to the formation of two large choruses which will provide the musical backing for the evangelist's efforts. The choruses will number 1,500 or more and are being drilled by Prof. Hugh M. Tilroe until the campaign begins. Their first appearance was on Sunday afternoon, October 24, when they sang at the great mass meeting of the state Baraca-Philathea convention which met in the Sunday Tabernacle. Over 10,000 people, it is estimated, were present.

## NOTES.

Tuesday evening, October 26, the choir of the First Baptist Church under the leadership of Professor Howard Lyman, of Syracuse University, gave a recital in the church. The assisting artists were Daisy Connell, soprano; Maude Clark, harpist; and Charles M. Courboin, organist of the church. The concert was well attended and the evening was a very successful one in every respect. The numbers by the artists were especially well received. Mr. Courboin's organ numbers being particularly pleasing.

George van Deusen, organist of St. Paul's Church, has arranged a series of organ recitals by visiting artists upon the rebuilt organ of the church, work upon which will be finished shortly. "The Seven Last Words of Christ" will be given near Easter time with Charles M. Courboin at the organ.

Roscoe Sargent, director of music in the city high schools, is busy starting the work of the year in vocal and orchestral lines. Part of his time is spent in each school and he has already organized orchestras in each of the three high schools. He will cooperate with John J. Raleigh who has charge of the music in the grammar grades.

A fine musical program is to be given at Oswego on Wednesday, October 27, in honor of the Rev. Dr. Dean Barry, of St. Paul's Church, who passed away a year ago. A chorus of 800 voices will sing and selections will be played by his friend and fellow worker, C. M. Courboin, formerly organist in St. Paul's.

S. B. EVERTS.

## Negro Compositions Performed in Texas.

Carl R. Diton, of Talladega, Ala., recently arranged and directed an "All Negro Composers' Program" at the City Auditorium, of Houston, Tex. The composers represented on the serious side of the program were Coleridge-Taylor, Burleigh, R. Johnson, Charlton, Dett and Mr. Diton, himself.



## MINNEAPOLIS NOTES.

Minneapolis, Minn., October 26, 1915.

The first meeting of the Thursday Musical was held at the First Baptist Church, Thursday afternoon, October 14. At this meeting the executive board inaugurated the new idea (though it had been tried once before) of having artist programs. So this time only two performers were heard, Clara Williams, who has just finished a summer's study with Oscar Seagle, and Carlo Fischer, cellist, who resumes his place in the ranks of the Minneapolis Symphony Orchestra, after having been for some years the assistant manager of the Minneapolis Symphony Orchestra. His return is welcomed by all music lovers and is a decided addition to the local colony of artists.

Miss Williams sang delightfully three groups. She has a sweet voice under perfect control and her natural reserve is a joy in her singing. She is one of the best known and certainly one of the best liked singers in the Northwest. She was ably accompanied by Gertrude Dobyns.

Carlo Fischer seems to have lost nothing by an absence from his daily practise, but rather to have gained in strength of tone and certainty of technic while his readings seem more mature. He played the F major sonata for cello and piano by Galliard to open the program. His solos were compiled with great care and were given in faultless manner.

This plan of artist programs has two sides, and it remains to be seen whether or not it is wise in a club of this character to have such an arrangement. Finished artists like Miss Williams and Mr. Fischer are always paid for their services so they gain nothing from such an appearance. The club members have the delightful opportunity of hearing them free of charge.

On the other hand there are nearly two hundred active members of the club, most of whom would be greatly benefited by such an appearance. Worthy young musicians who have not sufficient financial means to buy as much publicity as an appearance before the Thursday Musical ought to be given a hearing—the club would be doing the most good to the most young people. So it remains to be seen what the outcome of this plan will be.

On Monday evening, October 18, a performance of grand opera occurred at the Shubert Theatre. The third act of "Lohengrin," second act of "Samson and Delila," and the second and fourth acts of "Carmen" were given. A complete orchestra from the Minneapolis Symphony membership was under the proficient direction of Dr. Ernest Knoch. The chorus was made up entirely from the ranks of local singers. The soloists were Eleonora de Cisneros, who was magnificent as Dalila. Alice Sjoselius, of Duluth, made a most favorable impression as Elsa, Graham Marr, as the High Priest, displayed a big, resonant voice of fine color. Carmen was gorgeously portrayed by Mme. de Cisneros, while the local favorite, Hannah Hoibye, was an excellent Frasquita. The chorus was drilled by Mme. Mastinelli and the ballet arranged by Mrs. Noble.

RUTH ANDERSON.

## Kansas Kanned Concerts.

Below is reprinted a very valuable suggestion from the McPherson (Kan.) Republican:

"Rural school music by parcel post is a plan recently devised by F. A. Beach, director of music at the State Normal school at Emporia. Rural schools of Kansas may now have a series of concerts lasting three days for a total cost varying from 30 cents to \$1.

"Mr. Beach's plan is to prepare a program adapted to rural schools and send it out on phonograph records, accompanied by a machine. The entire outfit is contained in two boxes, and is sent free for three days to schools which are willing to pay the parcel post charges. More than fifty schools of Kansas have requested the use of these machines. It is expected that fully 800 to 1,000 rural schools will be visited with music during the coming winter.

"The programs were made up from a group of more than seventy-five selections. A special committee was appointed by the Normal school last spring which visited a large number of rural schools in the country and tested out the music. The program which follows is largely made up by the vote of the children of the Kansas rural schools.

"Accompanying the records are written lectures and directions for the rural school teacher.

"The first day of the rural school concert series is devoted to arousing interest in the music. The pieces are played and the children allowed to make comment. On the second day the music is repeated, and the teacher discusses each piece and points out the parts of special interest. The third day is given to a joint program by children and the phonograph, and the parents are invited. The children, in addition are taught to sing many of the simpler pieces and singing games. The marches are to develop the rhythmic instinct. The 'William Tell' overture is used for its imaginative content. Since nearly all rural

school children have been found to be infants musically, simple singing games and 'Mother Goose' are introduced into the program."

## Music for the People.

[Luigi von Kunits in The Canadian Journal of Music.]

In these hot summer days, musical happenings are exclusively confined to the band concerts in our several parks. The programs presented are, as a rule, not of an academic character, as the majority of selections consists of the so-called "popular" music.

"Why 'so-called'? Is the distinction between high-class music and popular music not correct and legitimate?"

This was our own creed until a few weeks ago. We assumed that, since mental cooperation in listening to higher music presupposes special education, this class of music could not appeal to a promiscuous crowd. Incurable psychologist that we are, we visited a series of park concerts just for the sake of studying the temperamental and receptive disposition of the audiences assembled. The experiment ended in the discovery that our theory was wrong—or, at least, incomplete. Much to our surprise, we found that the higher class of music is enthusiastically received whenever it is properly presented, and that people are only bored where those works receive a careless and perfunctory reading, without spirit and vitality, and without technical precision. A lifeless and monotonous recitation becomes boring to the listener, no matter how intensely dramatic the poem may be. And incorrect phrasing, faulty accentuation, an organ devoid of beauty, a conception lacking in intellectual grasp—all those are defects which would make the performance of any masterpiece intolerable.

Some years ago we were unfortunate enough to witness a performance of "Hamlet" by a third-rate company of actors, in one of Pittsburgh's suburban show houses. The effect was most disheartening—a continuous balancing between the hopelessly tedious and the absurdly ludicrous. Shakespeare's immortal lines sounded so artificial and so inane that no one unacquainted with his works could possibly have felt encouraged to read or hear anything more written by this playwright. In a similar manner, the dread of "symphonies" is often enough caused by remembering some tiresome concerts in the past when the tediousness of the affair was falsely referred to the work performed instead of being attributed to the performers' lack of conception and temperament.

At any rate, we found ourselves compelled to somewhat modify our old theory about the parallel ratio of artistic enjoyment and previous special education. We might still

uphold that a complete understanding, an appreciation of the constructive side of the higher works is dependent on the mental cooperation on the part of the listener, and therefore on the degree of his familiarity with harmonic combinations and musical forms. But we must admit that the emotional life, the dramatic intensity, the imaginative poetry, the picturesque contrasts embodied in a score, might be made to appeal equally well to the musically uneducated, whenever these points are placed in just and proper evidence by the performing artists. The psychological explanation is obvious: The emotional and imaginative impressions created by forceful rhythmic stress, dynamic shadings and sensuous tonal beauty, are accessible to all of us that are at all capable of having emotions and that are endowed with some imaginative faculty; they make themselves contagiously felt, with or without that additional by-play of mentally watching the constructive development of a musical composition. We also recall to our readers what we once said about the orchestral conductor (see Canadian Journal of Music, vol. 1, No. 6, p. 120), particularly about his having evolved from the "leader of the war-dance" among savage tribes, whose rhythmic gesticulations directly produce, by some sort of automatic suggestion, the imitative movements of the assistants that surround him. The inspiration flowing from performer to audience, the "contagious" enthusiasm created by that invisible "contact," is psychologically based on the very same lines: it is essentially a motorial influence, it engenders a certain readiness, a latent "preparedness for motion" in the nervous system of the auditor, a "sensation of beginning activity" as modern psychology defines it.

If art—somewhat like religion and poetry—primarily appeals to emotion and imagination, and not to mere intelligence, then there is indeed no reason why it should not appeal to the crowds as much as religion and poetry. An evangelist preacher does not indulge in subtle theology and metaphysics; a poet does not treat us to dialectical conundrums; and a master composer, be he as classical as he may, does not confine himself to learned contrapuntal combinations, nor does he intend to merely show off constructive skill.

If, then, nothing stands in the way for high-class music, when properly presented, to be accessible to and enjoyed by the people at large, it must not be stigmatized as "unpopular." It unquestionably makes higher demands on the interpretive ability of the performers than the fashionable rag-time music. But to confine the musical aspirations of the masses to the level of rag-time, would imply just as much slander as if we would confine their literary appreciation to the colored section of our Sunday papers.

**MARTA MILINOWSKI**  
Two Piano Recitals  
WOLFSOHN MUSICAL BUREAU



**HARRY CUMPSON**  
New York  
STEINWAY PIANOS



**LOUIS PERSINGER**

"The First of American Violinists."—N. Y. World.

For Available Dates Address

Frank W. Healy, 209 Post Street,

San Francisco, Cal.

**DORA**

**De PHILLIPPE**

**SOPRANO**

**CHICAGO OPERA  
SEASON 1915-16**



Matzene, Chicago

CONCERTS RECITALS FESTIVALS  
AT HOMES

From November 15 to January 23,  
apply for dates, particulars, etc., to

**Julius Dalber,**  
Auditorium Theater, Chicago

**ARTHUR S. PHINNEY,** Personal Representative, 108 West 45th Street, New York

**DOSTAL**

**America's Lyric Tenor**

**Supported by His  
Own Concert Company**

**MANAGEMENT**

**Victor C. Winton, Aeolian Hall, New York**



## SOME MACDOWELL ANECDOTES.

By T. P. CURRIER IN THE MUSIC STUDENT.\*

### MacDowell as Club Man.

MacDowell was not a "club man," although he had most of the necessary qualifications. He really liked club life, and enjoyed meeting "good fellows." Shyness, more than anything else, kept him from being a frequent attendant. More often than otherwise it was difficult to draw him into conversation; yet at times he would jump in unexpectedly. I remember well an instance. We were sitting in one of the club rooms, listening to the talk of several members, who had tried to get MacDowell started. They were unsuccessful until the talk drifted to tobacco and its original users. Suddenly MacDowell said quietly: "I believe tobacco was first used in such a country (I forget the one he named), wasn't it?" A dead silence followed, and then uncertain replies, showing that no one was prepared to convert him. Afterward as we walked home I remarked that I didn't know tobacco was first used

\*For these anecdotes we are indebted to T. P. Currier's admirable article, "Edward MacDowell as I Knew Him," which appeared in The Musical Quarterly for January, 1915.—The Music Student.

**JOHN DOANE** Director Organ Department Northwestern University  
ORGAN RECITALS  
Management: MRS. HERMAN LEWIS, 402 Madison Avenue, New York City  
Evelyn Hopper, Western Representative, 2589 Spaulding Street, Omaha

### GRAHAM MARR, Baritone

Engaged for entire season 1915-16  
Chicago Opera Co., to sing first roles  
Mrs. Herman Lewis, Manager, 402 Madison Ave.  
Miss Evelyn Hopper, Western Rep., 2589 Spaulding St., Omaha

### Anne Arkadij

Lieder Singer  
"A singer of extraordinary talent."—Siegfried Ochs.  
First Season in America  
Mrs. Herman Lewis, Manager, 402 Madison Avenue  
Miss Evelyn Hopper, West. Rep., 2589 Spaulding St., Omaha

**WALTER STULTS** **MONICA ALLEN**  
**STULTS** **GRAHAM**

Basso Soprano

In programs recalling the Henschels

MRS. HERMAN LEWIS  
402 Madison Ave. Carlton Chambers  
Evelyn Hopper, Western Representative, 2589 Spaulding St., Omaha

Mrs. Herman Lewis  
will direct the concert appearances of

**Saramé Raynolds**  
American Soprano

Since her return to America Miss Raynolds has appeared on the Pacific Coast and in the Southwest. The Middle West and East will now be asked to hear and appreciate her voice and art.  
Mrs. Herman Lewis, 402 Madison Avenue (Carlton Chambers)  
Telephone Murray Hill 2890  
Evelyn Hopper, Omaha, Nebraska, Western Representative

**HAMLIN** **TENOR** Address MRS. HERMAN LEWIS, 402 Madison Ave., New York  
Evelyn Hopper, Western Representative, 2589 Spaulding St., Omaha  
Re-engaged for Fourth Season with Chicago Grand Opera Company  
AVAILABLE ENTIRE SEASON FOR CONCERTS

**Eleonora de Cisneros**

Leading Mezzo-Soprano, Chicago Opera Company, Fourth Season  
MANAGEMENT

Mrs. Herman Lewis, 402 Madison Ave., New York Murray Hill 7058, Murray Hill 2890

in ———! "I didn't either," he replied, "that was just a bluff!"

### Have We All Souls?

At dinner and afterward MacDowell was almost invariably an exceedingly good companion. He always had something interesting to say; and he rarely failed to reveal in some way his naturally sweet nature. His sympathies were quickly aroused for those who were sick or unlucky, or, according to his notions, imposed upon; and his admiration for those who were kindly disposed was especially pronounced. His absolute honesty, strong sense of justice and humaneness of feeling, easily came uppermost. Sensitive and wrathful he often was over real or fancied injuries to himself, but he readily forgot these to him unhappy moments. There was in him no trace of vindictiveness. He had pretty set notions regarding people he knew, although these frequently changed in the case of individuals as he came to know them better. Discussing the future life one night, he broke out with: "I don't believe everybody has a soul. Now ——— he hasn't any, he can't have!" Opinions like these I found were influenced by the kindness or unkindness of heart which he believed the individual in question possessed.

### MacDowell as Landowner.

The summer of 1890 found the MacDowells for the first time in Peterboro; and thereafter, except for three years, they returned every summer to this New Hampshire village, which from the first had attracted them strongly. In 1896 they bought the farm. Its acquisition was a great event. They had hoped to get at the most ten or fifteen acres with the little house they wanted. Their amazement and joy can be imagined when the farmer-owner proposed that they should take nearly seventy acres at about the price they had expected to pay for the smaller tract!

MacDowell was proud of his ownership. He often spoke of his pleasure at being able to "tramp all day on his own land." Every one interested in him knows now what the place meant to him for the rest of his life.

### Technical Exercises.

At that time also appeared the first book of Technical Exercises. These proved radically different from other existing exercises. MacDowell did not believe in much practising with both hands together for finger development, and therefore wrote the exercises for each hand separately. Joseffy was immediately interested in this book. But evidently thinking that "life is short," he wrote for his own benefit an exercise in counterpoint to each one of MacDowell's, thus enabling himself to practice them with both hands together! It was with an air of great pride that he showed this fruit of his own inventiveness to MacDowell.

### The Sense of "Key."

That summer (1895) MacDowell finished the "Sonata Eroica." Meeting him in the autumn I said: "What have you been doing?" "Sir," he replied, "I've written another sonata." Then he added seriously: "It's curious, too, but I never noticed for some time that it was in the same key as the 'Tragica!'"

This certainly was curious, for MacDowell was extremely sensitive to the "color" of different keys—one appearing to him as "red," another "green," etc. His sensitivity to the pitch of a piano was equally remarkable. He once spoke of having played the "Moonlight Sonata" on a piano which was off the customary pitch, saying that he "heard the whole thing in another key and it nearly knocked him out."

### MacDowell as Listener.

The wear and tear of this high strung organization of his was in fact constantly going on. He could not hear music of any kind without listening with extreme intensity. One evening I inveigled him into going with me to a social gathering given in their rooms by a club of artists. Some

one, among others, played a violin solo—not very well at that. A lady remarked to me afterward: "Did you see MacDowell? The poor fellow couldn't keep his head still through all that dreadful playing!"

It was largely due to this pull upon his nerves that he kept away from concerts as much as possible. At the symphony concerts, his had become a familiar figure in the second balcony of the old Music Hall. Curious people soon began to notice that frequently during the performances of "classics" he would disappear, to return when some modern number was to be played.

"What's the matter with MacDowell?" they said, "he can't seem to stand a Beethoven symphony." And, "Why doesn't MacDowell go to concerts like the other fellows" (referring to his brother composers)? The truth was that MacDowell, knowing the classics from A to Z, did not care to waste his strength on them. New and other modern works were more interesting, and their scoring more important to him. To take in more than one such work of large dimensions was all he could possibly endure without exhaustion. Therefore he was actually compelled to save himself whenever possible.

### Strenuous Teaching.

There are undoubtedly many of MacDowell's pupils who have not forgotten his inspiring enthusiasm, and his cordial interest and words of sympathy and encouragement. He was impatient with the foolishly helpless, but would do his utmost for those who were willing to work hard. Himself a tremendous worker, he could not brook laziness or half heartedness in others. The amount of energy that he put into his piano lessons would have exhausted most teachers, as it frequently did exhaust himself. But he threw himself into this work with good will and the desire to give his pupils their "money's worth." He labored long and patiently, even with dull, inefficient pupils, who sometimes got into his classes, although these occasionally aroused his ire. Once he told me of a young man who was so aggravatingly flabby in body and hands when sitting at the piano, that MacDowell couldn't stand it. "I gave him," he said, "a slap on the back that nearly knocked him off the seat, and told him to sit up and play like a man!" Shortly afterward, this student stopped his lessons!

### A Race at the Piano.

At the Harvard Musical Association dinner, the venerable John S. Dwight's cordial introduction of the distinguished young musician ended with the question, "would he speak or play?" The bashful streak was in full possession of MacDowell as he, replying inaudibly, "I'll play," slid quickly toward the piano. Once there, however, his spirit of aggressive determination asserted itself. Falling on the keys with a power he would have used to fill old Music Hall, he launched into a performance which confounded the conservatives of the association, and delighted the rest. Winding up with his "Czardas," which he rushed through with terrifying speed, he hastened to his seat amid amazed applause. Later in the evening he played with Mr. Lang a tone poem for two pianos by his dear friend Templeton Strong. By this time the company, however pleased or displeased with his playing, was vibrantly interested. Like the "Czardas," this piece contained much rapid passage work, which fell largely to MacDowell. The performance, owing to the pace he set, together with the efforts of the elder pianist to keep up, was something the like of which the association had perhaps never experienced.

### MacDowell as Recitalist.

He had been in Boston three years before he brought himself to the point of returning to the concert platform. In the autumn of 1891 he announced a series of three recitals, to take place in the old Chickering Hall on Tremont street.

At one of these recitals I sat with Templeton Strong. Strong had been MacDowell's dearest friend in Wiesbaden, where the two had worked and tramped together; and MacDowell had no sooner got well settled in Boston before he began to urge Strong to return also. But the latter did not share MacDowell's enthusiasm for his own country, and was far more devoted to life in the Old World. He finally, however, consented to try living in his native land again, and had come that autumn to Boston.

On this program was what afterward became the slow movement of the "Sonata Tragica." This was the first part of that work which MacDowell wrote. I am not sure that he had even sketched the remaining movements. After listening to it Strong said: "Well, that is about the finest thing MacDowell has done yet."

The recitals were successful. His would be admirers were for the first time able to estimate MacDowell's playing at its true worth. They appreciated his exquisite and vivid presentations of his own music and were made to realize that a poet-pianist lived among them, whose gifts were not paled even by those of Paderewski himself.

### A Money-Back Event.

The program contained the "Sonata Tragica," and others of his own works. MacDowell had this time practised hard, and hoped to make the recital an emphatic success.



Unfortunately, however, the hard work brought catastrophe in its wake. Shortly before the recital he broke the nail of one finger, with the result that on the day announced he was suffering constant pain. He made a brave beginning and actually got through about half of the sonata. Suddenly he stopped short. Rising, he held up his finger, explained its condition, invited the audience to "get their money back," and left the platform. The affair was a severe disappointment and discouragement to him, and he characterized it as one more instance when his "demon of ill luck got in his work."

#### The Post-Pianist:

MacDowell prided himself on his adherence to form. "Nobody," he remarked to me, "can say my pieces and my sonatas haven't form." His playing, nevertheless, far from emphasizing form, was distinctly impressionistic. When listening to him, thoughts of form one entirely forgot; the lingering impression was of a Monet-like tone painting. It was mystifying. Melodies others loved and learned to play on conventional lines, with definite, singing tone, and correctly subordinated accompaniment, sounded under his hands vague, far off, floating in space. Pieces clearly written, and "splendid for practice," became streams of murmuring or rushing tone. Delicate chord groups, like his melodies, floated in air; while those in fortissimi resembled nothing so much as full orchestral bursts. Who that heard him can forget their first astonishment at his marvellously fascinating renderings of the "Hexentanz," over, almost before it had begun; of the "Shadow Dance," a vaporous mass of vanishing sound; of the ethereal "Water Lily"; of the surging, rolling "To the Sea"; his impetuous, virtuosic playing of the "March Wind"; and his great tone massing in the sonatas? And who can forget their subsequent conviction that these were the inevitable, the only true renderings?

At the piano MacDowell was a poet-musician. He was no mere note player, and was not and never could have been a pianist in the conventional sense of the term. He was the same teller of exquisite poems, the same impressionistic tone painter that he was at his desk. He made his pieces suggest their title or story so vividly that notes and manner of sounding them were entirely lost sight of. For the moment he was an improviser. He had a command over technic, pedals, and especially the rubato (which he used with infinite skill) rarely attained. And back of all was his musical and poetic nature—the real mainspring of his playing. Few pianists, it is safe to say, have, in this last respect, been so richly endowed.

#### MacDowell's Teachers.

Raff—Ehlert—Heymann—Liszt.

Those who are acquainted with Lawrence Gilman's delightful book are largely familiar with MacDowell's European experiences. His had been a full and arduous life. From the age of fifteen to the year he married and settled in Wiesbaden, to compose in earnest, he had worked ceaselessly and suffered much. Good fortune, it is true, had come to him in invaluable ways. The terrible grind of the Paris Conservatory gave him at least a technic which needed only the finishing touches of Carl Heymann to make it complete, and in a sense unique. Joachim Raff was a father to him, grounding him thoroughly in composition and handing him wise, straight from the shoulder criticism. Then there was Louis Ehlert, who gave him generous help; and last of all was Liszt, who became acquainted and impressed with MacDowell through the first concerto, which the latter played before him. He expressed the wish to do everything possible for the young American, and undoubtedly would have eased his early struggles much more than he was destined to do. For at this time, one of the crises of MacDowell's life, Liszt died. It was a distinct shock and grief to MacDowell, for it practically meant the loss of his last influential friend in Germany.

He once spoke to me feelingly about his singular ill luck in losing his four best friends at a time when he needed them most. Heymann became seriously ill in the early 'eighties, Raff died in 1882, Ehlert in 1884, and Liszt in 1886.

When MacDowell arrived at Wiesbaden in 1878 he showed fully the effects of his strenuous nerve racking labors in Paris. He was moody and depressed and knew scarcely which way to turn. And but for the kindly Ehlert, and later on Heymann and Raff, he might never have been known to fame. Heymann, himself already suffering from ill health, immediately took a strong fancy to him, and it was not long before he came to treat the young foreigner more like a brother than a pupil. MacDowell told

me how happy he was at being permitted to go to Heymann's home and hear him practice. Heymann, he said, was a wonderful pianist. His trill and passage playing were marvelous. To sit beside him and hear him create tonal effects exquisite in delicacy and color, was a revelation to the student who had become wholly dissatisfied with the facile, empty pianism of Paris. To Heymann, MacDowell was doubly indebted. For during those fruitful months he not only learned how to create those effects which afterward vivified his renderings of his own piano music, but this power undoubtedly influenced him decidedly in the construction of much of the singularly original passage work of his own compositions. Thus, with Heymann and Raff for teachers and friends, and Ehlert ever ready with good advice, MacDowell came to a clear understanding of what he wanted to do.

#### Hugh Allan's Immediate Engagements.

Hugh Allan, the American baritone, is booked to give a concert at Jersey City, N. J., today (November 4). On November 1 he sang at Plainfield, N. J., and at Newark, N. J., on the 3rd. November 9, 11 and 13 he will be heard in private concerts in New York. Among his December engagements may be mentioned an appearance at the Bilt-



HUGH ALLAN.

more Hotel, New York, on the 3rd; a concert in Boston, on the 7th; and before the New York Mozart Society, on the 4th. He also has been engaged to appear during the season with the St. Louis Choral Society and the St. Louis Symphony Orchestra, as well as in recital at Des Moines, Ia., and St. Paul, Minn. In February he will make an extensive tour of Texas.

Mr. Allan has won distinction in opera as well as concert and oratorio, and has appeared with success in Italy, France, Germany and other European countries.

#### Miller and Van der Veer at Columbia University.

Nevada van der Veer, mezzo contralto, and Reed Miller, tenor, both of whom are so well known that success is associated with mention of their names, gave a joint recital in the Extension Teaching course, Columbia University, New York, October 30. On the program were many little known songs, by Wolf, Noble, Seiler, Lily W. Strickland, and others, sung by the tenor; others sung by the contralto, also little known, but deserving better attention from singers, were by Wiedeman, Franck, Schlieder, Scott and others. The duet from "Jewels of the Madonna," three German duets by Schumann and (closing the program) Falchi's "An Eden Fair," completed the program, so full of novelties. One may see that time and thought were given the items comprising this program, demonstrating that Reed Miller and Nevada van der Veer spare no trouble in constructing and interpreting them. Encores

and recalls were numerous, and Horace Mann auditorium contained an audience made up in large measure of young men and women of highly appreciative musical natures. Frances Foster was at the piano.

#### Elman Warmly Rewelcomed at Carnegie Hall Recital.

After an absence of one year, Mischa Elman reappeared in recital at Carnegie Hall, New York, Saturday afternoon, October 30, in a program which in selection and delivery showed that the young violinist, during his temporary absence from the concert stage, had not lost any of his convincing technical brilliancy nor power of infusing the spirit of the composer into his interpretations, but on the other hand had only deepened his power in the latter and added an even more facile finish to his always marvelous technic. A good-sized audience was present to welcome the young violinist. He was in the best of form and spirits and gave to his listeners an example of violinistic art which inspired them to demand numerous recalls. Mr. Elman responded generously.

His program was an aptly chosen one. It satisfied the desires of an audience of fastidious lovers of the prima donna instrument and it gave to the violinist an opportunity to bring into play his best technical and interpretative talents. The Elman finger dexterity, pure intonation, and effective bowing were at his command. Whether he "told the story" in stately dignified legato, as in the adagio of the Vivaldi concerto in G minor, which opened the program, or in capricious pizzicato, scintillating runs, graceful trills, double stopping, in fact through the entire gamut of the most exacting violin technic, he and his instrument were in perfect understanding, and the audience gave evidence of its enjoyment throughout the entire program, to the extent of bringing Mr. Elman to the stage again and again. The afternoon, in fact, could but be one of sheer pleasure to the one who enjoys "apart" violin literature, at the hands of a master interpreter.

This was not Mr. Elman's first appearance in concert here this season. He was soloist with the New York Symphony Orchestra at Aeolian Hall on the previous Sunday afternoon, but it was his first appearance where he furnished the entire program.

Assisting Mr. Elman in an absolutely reliable and sympathetic manner were Walter H. Golde at the piano throughout, and Frank L. Sealy at the organ in the opening number.

His program was as follows: Concerto, G minor, Vivaldi; with piano and organ accompaniment; concerto, F sharp minor, op. 23, allegro moderato, Ernst; variations on a theme by Mozart, Scoloro; "Arioso," J. S. Bach, arranged by Sam Franko; "Caprice," E flat major, Wieniawski-Kreisler; "Nuit de mai," Michiels-Elman; "Country Dance," Weber-Elman; "Zigeunerweisen," Sarasate.

#### Percy Grainger an Admired Soloist with New York Symphony Orchestra.

Percy Grainger's performance of the solo part of the great B flat minor concerto for piano and orchestra was the event most likely to make memorable the Tschaikowsky program presented by the Symphony Society of New York in Aeolian Hall on Sunday afternoon, October 31. The Australian artist appeared to be in the best of spirits, and his virile rhythm and round, full tone were very refreshing. His range of power from delicate echoes to overwhelming crashes was extraordinary, and accomplished with apparently no exertion. Full as the tone is it is never harsh and strident. Percy Grainger does not demand more from his instrument than it can give. To a luscious, singing and thoroughly musical tone he adds a perfect legato, clear phrasing, and a faultless technic. His audience was not slow in discerning his merits, and the prolonged applause which followed at the end of each movement was as just as it was discriminating.

The concert began with Tschaikowsky's long winded "Manfred" symphony, which may appropriately be designated as one-third twaddle, one-third average merit, and one-third really excellent, such as only a great composer could write. As it stands, the too expansive and deliberate work often drags. The dynamic climaxes, too, are often in excess of the emotional. Still, the work is well worth hearing from time to time.

All the string forces of the orchestra, except the basses, were heard in an excellent performance of the andante of the early quartet, op. 77. The hall was filled and the applause was generous, particularly for the pianist.

# SCHUMANN-HEINK

Tour Season 1915-16 Now Booking

Direction: Wolfsohn Musical Bureau, 1 West 34th Street, New York

STEINWAY PIANO USED

FOUNDED JANUARY, 1880



PUBLISHED EVERY THURSDAY BY THE  
**MUSICAL COURIER COMPANY**  
 (Incorporated under the laws of the State of New York)

ERNEST F. EILERT, President

ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York  
 Telephone to all Departments: 4292, 4293, 4294, 7357 Murray Hill  
 Cable address: Pegajar, New York

LEONARD LIEBLING	EDITOR-IN-CHIEF
H. O. OSGOOD	ASSOCIATE EDITOR
H. I. BENNETT	MANAGING EDITOR
ALVIN L. SCHMOEGER	BUSINESS MANAGER
RENE DEVRIES	GENERAL REPRESENTATIVE

NEW YORK, THURSDAY, NOVEMBER 4, 1915.  
 No. 1858

## OFFICES AND REPRESENTATIVES

J. ALBERT RIKER, Eastern Traveling Representative.  
 Address Home Office.

## MIDDLE WEST DEPARTMENT—CHICAGO

RENE DEVRIES, General Representative, in charge.  
 615 to 625 Orchestra Building, Chicago. Telephone  
 Harrison 6110.

## BOSTON AND NEW ENGLAND—

V. H. STRICKLAND in charge, 31 Symphony Chambers,  
 Boston. Telephone Back Bay 5554.

## PACIFIC COAST REPRESENTATIVE—

FRANK PATTERSON,  
 300 Arroyo Drive, Pasadena, Cal.

## UNITED STATES AND CANADA

ARKADELPHIA, ARK.—A. Hosken Strick, Ousehita College.  
 BALTIMORE, MD.—Mrs. Henry Franklin, 114 Hawthorne Ave., Roland  
 Park.

BIRMINGHAM, ALA.—Adolf Dahm-Petersen, Cable Bldg., 1814 Sec-  
 ond Avenue.

BLACKWELL, OKLA.—Mrs. Vessie Beauchamp West, 603 W. Black-  
 well Avenue.

BUFFALO, N. Y.—Dr. Edward Durney, 208 Baynes Street.  
 CINCINNATI, OHIO.—Louis G. Sturm, 2536 Park Ave.

CLEVELAND, OHIO.—Mrs. Dolores Reedy-Maxwell, 10112 Hampden  
 Avenue.

COLUMBUS, OHIO.—Emily Church Benham, 1209 Bryden Road.  
 DALLAS, TEX.—Rose Tolson, 1325 Canton Street.

DAYTON, OHIO.—W. L. Blumenschein, 490 Arcade.  
 DENVER, COLO.—Agnes Clark Glaiser, West Court Hotel.

DES MOINES, IA.—Gustav Schoettle, 4107 Kingman Blvd.  
 DETROIT, MICH.—Jennie M. Stoddard, 84 Valpey Bldg.

DULUTH, MINN.—Gustav Flaaten, 406 East Superior Street.  
 EL PASO, TEX.—T. E. Shelton.

ERIE, PA.—Wilson E. Bushnell, Westville, Pa.  
 FORT WORTH, TEX.—Mrs. J. F. Lyons, 1411 Hemphill Street.

HARTFORD, CONN.—H. D. Prentice, 650 Main Street.  
 HOUSTON, TEX.—Emmett Lennon, Hotel Bender.

INDIANAPOLIS, IND.—H. H. Thomas, 511 Indiana Pythian Bldg.  
 KANSAS CITY, MO.—Gustav Flaaten, 600 Studio Bldg.

LA FAYETTE, IND.—Lena M. Baer, LaFayette Cons. of Music.  
 LINCOLN, NEB.—Mrs. E. S. Luce, 355 East Midway.

LINDSBURG AND SALINA, KANS.—E. A. Haesener.  
 LOS ANGELES, CAL.—Mrs. Jane Catherwood, 439 Blanchard Bldg.

LOUISVILLE, KY.—Katherine Whipple-Dobbs, 425 Fourth Avenue.  
 MEMPHIS, TENN.—Mrs. A. Denny DuBose, Apt. 22, 760 Adams St.

MILWAUKEE, WIS.—Winifred Carberry, c/o Kaun's Publishing House,  
 69 Wisconsin Street.

MINNEAPOLIS, MINN.—Ruth Anderson, 49 S. Eighth Street.  
 NEW ORLEANS, LA.—Harry B. Loeb, Box 70.

OKLAHOMA CITY, OKLA.—Alfred Price Quinn, Terminal Arcade.  
 OMAHA, IOWA.—John P. DuBose, 1627 Sixteenth Street.

PHILADELPHIA, PA.—Harold Parry Quicksall, 5505 Upland Street,  
 West Phila.

PITTSBURGH, PA.—Hollis Edison Davenney, 5012 Friendship Ave., E. E.  
 PORTLAND, ORE.—John R. Ostman, 445 Sherlock Bldg.

ROCHESTER, N. Y.—Elizabeth Carterton, Board of Education.  
 ST. JOHN, N. B., CANADA.—Annie L. Loggin, 123 Duke Street.

ST. LOUIS, MO.—May Birdie Ditzler, 4618a W. Bell Avenue.  
 ST. PAUL, MINN.—Frances C. Boardman, c/o St. Paul Daily News.

SALT LAKE CITY, UTAH.—Fred C. Graham, 314 McIntyre Bldg.  
 SAN ANTONIO, TEX.—Mrs. Stanley Winters, 530 W. Woodlawn Ave.

SAN DIEGO, CAL.—Tyndall Gray, 1236 Fifth Street.  
 SAN FRANCISCO, CAL.—David H. Walker, 238 Balboa Bldg.

SEATTLE, WASH.—Karl E. Tunberg, Odd Fellows Temple, Tenth and  
 E. Pine Streets.

SYRACUSE, N. Y.—S. B. Everts, 2725 Midland Avenue.  
 TORONTO, CANADA.—May Cleland Hamilton, 35 Huntley Street.

WASHINGTON, D. C.—Dick Root, 1627 Sixteenth Street.  
 WELLINGTON, NEW ZEALAND.—Harcus Plimmer, Dominion Office.

WICHITA, KANS.—Ralph Brokaw.  
 WILMINGTON, DEL.—Sam M. Rachlin, c/o Every Evening.

WINNIPEG, CANADA.—Mrs. W. Hely Hutchinson, P. O. Box 2005.

## EUROPEAN

BERLIN, W.—ARTHUR M. ABELL, Jenner St. 21. Cable address:  
 Abell, Wilmerdorf, Berlin.

DRESDEN—MRS. E. POTTER-FRISSELL, Kirschwiese 1, Leubnitz,  
 Neustadt.

LIVERPOOL—WM. J. BOWDEN, 22 Fern Grove, Sefton Park.  
 LONDON—ROBIN H. LEGGE, 33 Oakley St., Chelsea, S. W. Tele-  
 phone, 2838 Western.

MOSCOW, RUSSIA—ELLEN VON TIDEBÖHL, Arbat, Denesny 32.  
 PARIS—H. O. OSGOOD, 43 Boulevard Beaumarchais. Address for pres-  
 ent, New York Office.

ROME, ITALY—MRS. DOLLY PATTISON, 9 Piazza di Spagna.  
 STOCKHOLM, SWEDEN—LOUISA UPLING, Roslagsgatan 19.

For the names and addresses of correspondents and representatives  
 not in this list, apply to main office.

## SUBSCRIPTIONS: (In Advance)

Domestic, Five Dollars.  
 Canadian, Six Dollars.  
 Foreign, Six Dollars and Twenty-five Cents.

Single Copies, Fifteen Cents at newsstands.  
 Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands  
 in the United States and in the leading music houses, hotels and  
 kiosques in Belgium, England, France, Germany, Holland, Italy  
 Switzerland and Egypt.

American News Company, New York, General Distributing Agents.  
 Western News Company, Chicago, Western Distributing Agents.  
 New England News Company, Eastern Distributing Agents.

## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.

Devoted to the interests of the Piano Trade.

The campaign brass bands will be silent for  
 another year.

Thanksgiving month has arrived. Musicians, of  
 course, are welling over with gratitude for the suc-  
 cesses of the past bright year.

Attention is called to the San Francisco letter on  
 another page of this issue. The situation as regards  
 the affairs of the San Francisco Symphony Orches-  
 tra has resolved itself just as the MUSICAL COURIER  
 predicted. The organization of the orchestra is now  
 practically completed and those papers which pro-  
 duced fake "war stories" with scare heads will have  
 to search elsewhere for material.

So the Boston Symphony Orchestra calmly passes  
 when it comes to the question of playing Richard  
 Strauss' new "Alpine" symphony. On a question  
 of horns at that! It is most astonishing to have an  
 organization which regards itself as the premier or-  
 chestra of the country come out with an announce-  
 ment like that. The New York Philharmonic  
 Society does not seem to be dismayed over the pos-  
 sibility of getting enough horn players to meet the  
 demands of R. S.'s new work.

Extract from a musical paper: "Henry Weldon,  
 now in London, has been engaged by cable for  
 the Hauerbach-Friml opera, 'Katinka,' to be pro-  
 duced by Arthur Hammerstein." Except for the  
 fact that Henry Weldon is now living in New York,  
 has not been in London for over a year, and is not  
 engaged to sing in "Katinka," every statement in  
 the above paragraph is perfectly correct. Which  
 leads one to wonder if this is about the average  
 amount of truth contained in the "news" of the  
 publication.

The foreign correspondence in this issue of the  
 MUSICAL COURIER contains matters of particular in-  
 terest to which special attention is called. In the  
 Berlin letter, the decision in the famous and long  
 contested suit between German publishers and com-  
 posers—a decision which must have been most sur-  
 prising for both sides—is announced and explained.  
 In the Paris letter the plans which are proposed for  
 a complete reorganization of the famous Conserva-  
 toire are lucidly and concisely outlined. These  
 plans, if carried through, will, as our correspondent  
 says, produce a radical change in the national mus-  
 ical life of France.

Josef Holbrooke, the English composer, sailed for  
 England last week on the steamer Baltic. He was  
 as full of his irrepressible humor as ever despite  
 his dispiriting experiences in America, where he  
 broke an arm and a rib and suffered other injuries  
 in an automobile accident in Chicago. Six weeks  
 of his short visit were spent in a hospital, and then,  
 when he got back to New York after a rush through  
 the expositions in California and the canyons on the  
 West, he had his pockets picked by one of the light  
 fingered gentlemen of the metropolis. At the dock  
 he seemed elated to find that he had not lost his life,  
 and his many anecdotes were highly entertaining.  
 It was odd to hear so much humor in a composer  
 who has identified himself with Poe and who is  
 often accused of being morbid in the subject matter  
 for his operas. A lady of sanguine temperament  
 approached him with agitation. "I'm so sorry you  
 did not meet my son," she exclaimed. "Why?" asked  
 the laconic Holbrooke. "Oh, he's so wonderful, so  
 clever, a marvelous composer. Of course, he hasn't  
 written any great works yet. He's keeping them  
 back." "Back?" queried Holbrooke. "Yes; keep-

ing them back until he's ready to write them per-  
 fectly." "I've always tried to make my works come  
 forward," he replied. "You; yes, Oh, that's dif-  
 ferent. You are a great artist. But don't you think  
 my boy is right in keeping his works back?" she  
 asked. "Perfectly right, madam, perfectly right.  
 And I have no doubt but that in his endeavors to  
 keep his works back he will have the hearty co-  
 operation of the public. Goodbye." Josef Hol-  
 brooke promises to return to America for the pro-  
 duction of his opera, "The Enchanted Garden," by  
 Rabinoff's Boston Grand Opera Company and the  
 Pavlowa Ballet Russe.

As an instance of the appreciation in which Mme.  
 Melville-Lisniewska is held by her brother artists,  
 it may be mentioned that M. and Mme. Paderewski  
 attended her recital in New York last week, arriv-  
 ing before the beginning of the program and remain-  
 ing through until the end. At the close they visited  
 the pianist in the artist's room and both embraced  
 her with heartiest words in praise of her perform-  
 ance, which had indeed well deserved them. Among  
 prominent persons in the New York musical world  
 who were present to hear Mme. Melville-Lisniewska  
 were Alexander Lambert, Homer M. Bartlett,  
 Paul Pidden, Genevieve Bisbee and Berta  
 Grosser Thomerson.

The MUSICAL COURIER has just received a cir-  
 cular headed "Thirty thousand voices to sing under  
 one roof." The perusal of this shows that it is ad-  
 vance propaganda for a great peace jubilee to take  
 place hypothetically in this city next summer. It  
 looks as present as though there would be no reason  
 for holding a jubilee in celebration of peace in the  
 summer of 1916; and very little use of holding one  
 for the purpose of promoting peace. If such a  
 project, properly organized and promoted by re-  
 sponsible parties, be undertaken, the MUSICAL COURIER  
 will support it heartily at the proper time. At  
 the present time the thirty thousand voices and all  
 the rest of the idea seem to exist but very nebulously  
 in the mind of a single person.

Lord Richard Neville, who represented His Royal  
 Highness the Duke of Connaught, Governor General  
 of Canada, and Her Royal Highness, the Duchess  
 of Connaught, at Mme. Melba's Red Cross concert  
 at Toronto on October 4, wrote the MUSICAL COURIER  
 correspondent in that city, under date of Oc-  
 tober 28, from Government House at Ottawa: "It  
 is very gratifying that the New York paper should  
 give up so much space to an account of a Red Cross  
 concert in Canada." Lord Neville adds that  
 he greatly enjoyed reading the MUSICAL COURIER  
 review of this Melba concert in our issue of Oc-  
 tober 21.

New England is being visited this week by the  
 Philharmonic Society of New York, which will ap-  
 pear in Boston, next Sunday, November 7. At its  
 New York concerts in Carnegie Hall on November  
 18 and 19, the Philharmonic Society will produce  
 Arnold Schoenberg's "Pelleas and Melisande," a  
 symphonic poem after Maeterlinck's well known  
 drama, which also inspired Debussy to write his  
 opera. Because of the technical difficulties abound-  
 ing in this work, Conductor Josef Stransky has had  
 to arrange twenty rehearsals to ensure adequate  
 preparation. The score calls for over one hundred  
 performers and introduces numerous new orchestral  
 effects. For the Philharmonic concerts of Novem-  
 ber 11 and 12, the program will be devoted entirely  
 to Haydn, Mozart and Beethoven.



# TOURING NOTES ON MUSIC.

By the Editor in Chief.

En Route, October 24, 1915.

Minneapolis makes the right sort of impression on the tourist, for he thinks about the city after he leaves it and carries away an ineradicable sense of its gigantic achievements and its inevitable mighty future. Aside from its industrial interest, Minneapolis strikes the outsider also as a residential section of unusual beauty. The series of lakes within the limits of the city proper yield in pictorial attractiveness to no landscape feature in any other American community. Within street car and easy motor ride is Lake Minnetonka, a lovely sheet of water twenty-five miles long with wooded banks on which are the summer homes of wealthy families from Minneapolis, St. Paul, and, in fact, from all over the United States. If there is anything more full of charm than a motor drive around romantic Minnetonka on a brilliant autumn afternoon and a return to Minneapolis under the full harvest moon we have not experienced it in our wide and varied travels. The trip was made by a party of ten under the urgent chauffeurship of Messrs. Paul Seidel (nephew of Oscar Seidel, manager of the Dresden Royal Opera) and Todd Lewis, who speculates in half a million bushels of wheat or grain every day as coolly as the average mortal eats a plate of oatmeal or hominy for breakfast. The rival chauffeurs raced for many miles, apparently oblivious to the fact that in case the industrious life of one of the passengers was snuffed out these highly momentous touring notes on music could not appear in the *MUSICAL COURIER* of November 4. Broker McSchooler, who sometimes buys the Lewis wheat or grain when that gentleman sells it, was assistant chauffeur in Mr. Devries' car, and the latter reports that we missed a great treat, as Mr. McSchooler discoursed to him at length during the ride about the color scheme which forms the essential basis of much of the modern musical output, and also he turned out to be an authority on the comparatively unknown songs and scores of Moussorgsky. In our own car charming Mrs. Seidel and Mrs. McSchooler put us through a scorching third degree examination as to our acquaintance with the current ragtime repertoire. To our great shame be it admitted that we confessed incriminating knowledge.

From Milwaukee comes a letter inclosing a clipping and this jeer: "Don't say, after reading the inclosed, that nothing musical ever happened in Milwaukee." Perusal of the clipping showed the headline: "Drummer Adds Thrill by Shooting Himself." The incident took place at the Schlitz Garden and formed "the climax of a musical selection." It is a very effective climax, and, the drummers willing, should be used frequently for the purpose of thrilling the audience.

Reading in Balzac aboard the train we find a passage in which the author talks of "the transition from the frolicsome allegretto of the bachelor to the heavy andante of the father of a family."

An old musical friend's name was met in the Sunday Minneapolis Tribune, as follows: "Henry T. Finck, musical editor of the New York Evening Post, has a wealth of general knowledge that is surprising. One hardly expects a musical editor to write on 'Romantic Love and Personal Beauty,' 'A New Psychology of Eating,' 'Foul Fowl' and 'Dyspepsia,' but such are the subjects that H. T. Finck expresses himself upon with authority." Some persons might say that a music critic is far from incompetent to write about dyspepsia.

"Music is the food of love," the poet tells us. The idea is just as effective when reversed, as: "Love is

the food of music," for most musicians are expected to live on love.

In one of the cities through which we passed, a banner near the station announced the holding of a "Casket Men's Convention," for manufacturers of burial caskets. We imagine the delegates escorted from the station to the tune of Chopin's "Funeral March."

Arthur Hartmann is out with some new musical definitions that read like this:

"The Big Tone: A criminal phase of violin playing caused by critics who cry for 'more, more,' and cannot forgive a violinist for being unable to put a double bass under his chin."

"The G string: A string on which one is never expected to play less than fff."

"Conductor: A silhouette of cuffs, a little finger, affectations, a tuft of hair, and hesitations."

"Critic: Like the fly, a thing to be squashed. The epitome of impotency."

"Sincerity in art: The grab which the soloist makes for the conductor's thumb immediately after finishing a concerto."

"Dedicating compositions: Usually the surest way of killing a friendship of years' duration."

"Musical audiences: An imaginary condition, the reflex of an artist's mind, admitted as existing or not, according to the amount of applause bestowed on the performer."

"Ideal performances: Those which the public never hears."

## Omaha Gleanings.

Omaha, October 26, 1915.

As on the occasion of a former visit to Omaha, the present musical research there revealed Thomas J. Kelly to be the most important tonal personage of the town and the work of his Mendelssohn Choir of mixed voices to be the leading musical project. We attended a rehearsal of the society, and in excerpts from Mendelssohn's "St. Paul" and Bach's B minor Mass again had occasion to observe Mr. Kelly's remarkable gifts as a drillmaster, musician and choral colorist and to admire the spirited, finely shaded and tasteful singing of his organization. We were asked to address the choristers and we told them what we just have told the readers of this column. Christine Miller was passing through town and dropped in at the hall to hear a bit of the rehearsal. She also complimented the Mendelssohn Choir on its performance and on its conductor. One of the selections heard was a setting of Poe's "The Bells," by Clarence Lucas, a staff member of the *MUSICAL COURIER*. It is an unusually skillful and thoroughly melodious piece of writing, showing rare knowledge of counterpoint and of choral resources. One of the singers under Mr. Kelly's baton was Jean P. Duffield, *MUSICAL COURIER* representative in Omaha.

The Mendelssohn Choir has just finished a five year course of annual festival concerts in Omaha with the Chicago Symphony Orchestra, but Mr. Kelly is not certain whether he will continue the undertaking. Aside from his activities in choral work (he also is the head of a church choir), Mr. Kelly's time is taken up busily with vocal teaching, lecturing and folk music recitals delivered with the assistance of the very able and accomplished Mrs. Kelly. On the occasion of a delightful evening provided by the hospitality of Mr. and Mrs. Kelly, we observed on the wall of their studio a large autographed photograph of the late Frank King Clark.

The dedication read: "Mr. Kelly is that rara avis—a voice teacher who really knows his business—besides being a musician and conductor of most unusual attainments. His musical career in Omaha and his scores of successful pupils prove his ability." Another picture is dedicated by George Hamlin to Mr. Kelly, and the tenor writes on it: "To the man that made Omaha famous."

George Hamlin, by the way, was greeted at the elegant new Hotel Fontenelle. He was bound for Topeka, Kan., where at a joint recital with Frances Nash, the pianist, his accompaniments were to be played by Jean P. Duffield.

Mr. Duffield, the very successful *MUSICAL COURIER* man in Omaha, is occupied busily with his piano pupils, whose number necessitated his taking larger quarters since our previous visit to his tonal sanctum. Composer Letovsky, one of whose grand operas had a production in Posen, was one of the Duffield pupils.

At the hotel we had the pleasure of receiving as callers Louise Zabriskie, an excellent violin teacher, much in demand in Omaha and vicinity; Louise Jansen-Wylie, the soprano, who gave a successful New York recital two seasons ago and now does much vocal instructing and concert giving hereabouts; Grace Lawrence and Olive Worsley, pianists and teachers, who journeyed over from Red Oak, Ia.; Evelyn Hopper, the teacher and Western representative of Mrs. Herman Lewis, of New York, to whose artists she will devote her energies this season in preference to arranging her own concert course as formerly; magnetic Frances Nash, the pianist (under the Lewis management), whose official home is in Omaha, but who makes her artistic residence in all the world, for she has played in many cities, has appeared with many of the important orchestras, and will give recitals this winter throughout the country; Luella Anderson, the violin pedagogue and former *MUSICAL COURIER* correspondent at Brussels, who was driven home by the war, and will be in charge of the violin department at Brownell Hall here for the coming season; friend August Borglum, head of a piano school bearing his name, aesthete, theorist and famous as the learned music critic of the Omaha World-Herald, who told us that he considers the *MUSICAL COURIER* the leading music paper; W. B. Graham, a remarkably well posted authority on musical matters in general and Omaha church, choir and vocal matters in particular; Cecil Berryman, a young pianist (pupil of Wager Swayne), who has given numerous recitals, is booked for many more, and likes Omaha because he believes in its big future, and is grateful for the response it makes to the bid of the young teacher; organist Simms, a fine example of the best type of musician, who combines thorough schooling with high ideals, has been in Omaha twenty years and won a lasting reputation there as an organist, piano teacher and harmony instructor; Emily Cleve, another young musician, violinist, who has many pupils and makes frequent concert appearances, one of them soon with the Tuesday Morning Club, on which occasion she will be accompanied by Mrs. L. F. Crowfoot, chairman of the program committee and sister of Frances Nash; Jonas Brill, violinist, a new arrival in Omaha, and an earnest intentioned and right speaking young man; and many others who called at the Fontenelle during our absence.

And before we forget it, let us add to the previous note about Walter B. Graham that he has charge of the choir at the Hanscom M. E. Church, was a pupil of Oscar Seagle and Jean de Reszke,

and will give an Omaha recital in November. Four of the Graham pupils crack jokes of their own.

At a recent musicians' dinner one of the local pianists was called upon to speak and indulged in much abuse of ragtime. When he finished, Organist J. H. Simms, the chairman, arose and said quietly: "I hereby appoint the gentleman who has just spoken a committee of one to suppress ragtime."

Miss Goetz (pupil of Thomas J. Kelly) and her brother, Doctor Goetz, were our hosts in several motor car jaunts.

We had the honor of being entertained at a luncheon given by Henrietta Rees, at the University Club. Miss Rees is the music critic of the Omaha Bee, and that paper is to be congratulated upon possessing a writer so well versed in her craft and so willing to learn more. Aside from vocal and instrumental study already accomplished, Miss Rees is familiarizing herself now with counterpoint and orchestration, her harmony and theory foundation having been established at courses taken in the East. She was also an organ pupil of Wilhelm Middelschulte in Chicago. Miss Rees seconded most enthusiastically our views on the fallaciousness of the "propaganda" and on the poor fit of George Washington's mantle on the shoulders of his self-appointed successor.

One of the popular songs in this State:

"Good roads throughout Nebraska;  
Good roads is all we ask for."

Musician X. in Omaha told us a story about his friend, a vocalist, whose father was a man of wealth but could not deter the son from a musical career. The young man's name was Winifred. He popped up in Omaha one day and opened a studio there, although his home was in another city. Musician X. said to the newcomer after awhile: "Why did you come to this town? Your father is a prominent man in your own city. You have an unsurpassable social position there. You do not have to make a living. Why did you settle here?" The other answered: "Say, what in thunder can a fellow do in his own burg where everyone calls him 'Winnie'?"

Mme. Gadski gave a recital here recently. The enterprising management let loose a small balloon which floated about the city and was chased by many of those who had read in the dailies that any one capturing the balloon and bursting it open would find within two tickets for the Gadski concert.

Thomas J. Kelly not long ago came across a poem by Browning called "Shop," which may be as unfamiliar to MUSICAL COURIER readers as it was to us. The remarkable lines read:

Because a man has shop to mind  
In time and place, since flesh must live,  
Needs spirit lack all life behind,  
All stray thoughts, fancies fugitive,  
All loves except what trade can give?

I want to know a butcher paints,  
A baker rhymes for his pursuit,  
Candlestick-maker much acquaints  
His soul with song, or, haply mute,  
Blows out his brains upon the flute!

But—shop each day and all day long!  
Friend, your good angel slept, your star  
Suffered eclipse, fate did you wrong!  
From where these sorts of treasures are,  
There should our hearts be—Christ, how far!

Henry Givin Cox, violinist, and conductor of the Omaha Symphony Study Orchestra, heads the Omaha School of Orchestral Instruments. In his booklet there is this page:

The most correct, the most beautiful traditions in the history of violin playing have been handed down direct to Henry Cox by the greatest teachers the world has known. Veracini to Tartini; Corelli to Somis; Somis and Tartini to Pugnani; Pugnani to Viotti. Pollani to Baillot; Baillot and Viotti to De Beriot; De Beriot to Sauret. Kreutzer to Habeneck; Habeneck to Leonard; Massart to Wieniawski; Leonard, Wieniawski and Vieuxtemps to Thompson. Sauret and Thompson to Riedelsberger, Dancla to Heft.

Rode to Boehm, Spohr to David; Boehm and David to Joachim; Joachim to Hagemeister. Riedelsberger, Heft and Hagemeister to Henry Cox.

The idea is an excellent one. "Great-great-grand-pupil of So and So" would be a good advertisement to put on one's visiting card. Mr. Cox's friends and pupils say, however, that he stands on his own merit.

Corinne Paulson is a pianist who has made many public appearances and been rewarded with much critical praise as her scrapbook shows. She is a young musician of vivid imagination and pulsing temperament and should be able to tell interesting keyboard stories when she faces audiences. Miss Paulson is a friend of Christine Miller and was with her when the latter paid her visit at the Mendelssohn Choir rehearsal.

Frank Mach is one of the most ambitious and serious minded violin pedagogues we have met in a long while. He payed his own way through a course of study abroad, although his father has means, and with the same self reliant spirit this Omaha fiddle teacher now is building up a large following and asking favors of no one. He invited us to hear one of his pupils, little Olga Leitner, who is to give a concert on November 2 with Anna Leaf, a child pianist. Mr. Mach's youthful disciple played two numbers for us, in which she revealed evidences of very careful schooling, her firm bowing, decisive attack, clean technic and agreeable tone being outstanding features of the performance. Tiny Miss Leaf, accompanied by her teacher, Sigmund Landsberg, gave us part of the C major concerto of Mozart.

A violinist who had been studying abroad said: "It is surprising how well I am able to play since my return from Europe. Over there I was thinking continually of the manner in which I was doing things; here I go ahead and do them."

Mary Münchhoff, the former extremely popular coloratura and lyric soprano who had the concert world of Germany at her feet, is an Omaha girl, and she has settled here for a career as a vocal instructor. Miss Münchhoff is extremely well satisfied with her class.

Billy Sunday, the dispenser of slang and religion, spent seven weeks in Omaha, preaching his notion of the gospel and asking his auditors to deposit their monetary thanks in the collection plate. Over \$50,000 was handed over to his treasury, and on the last day, at his "benefit," about \$20,000 went to his personal credit. In the meantime most of the churches were closed in Omaha and many choir singers and organists were out of work, as they did not receive pay during their enforced vacation. Billy left Omaha the day before we arrived there, which may or may not have been a coincidence.

In Omaha some of the retail merchants have banded themselves into an association which supports certain concert endeavors in order to help the city in a civic and business sense by advertising its cultural importance. The Omaha retailers do not believe in using local talent for that purpose, greatly to the detriment of some of the musical phases of their city. They base their preference for outside attractions on the ground that they desire to employ those artists and organizations which exert the best drawing power at the box office. That is how to make patriotism practical.

#### Important Traveling Note.

En route from Omaha to Denver, the bill of fare in the diner informs us to this effect: "Cigarettes will not be sold in Iowa, Nebraska, Kansas or Nevada."

#### Denver Musical Activity.

Denver, Colo., October 28, 1915.

With the dust of journeying still upon us, we were sought out by several interviewers upon our arrival at the Brown Palace Hotel, which is brown and is a hotel, but assuredly is not a palace. Mark Twain remarked that interviewing ought to be done

with a club. In Denver it is done by a group of uncommonly bright and understanding newspaper women. We quote the attached from the Denver Times of October 27, 1915, as an example of interviewing in which the subject (or is it the object?) is content not to change a word after reading the article. And Mary F. Glover, the writer, took no notes:

A man widely known in musical affairs came to Denver this morning—Leonard Liebbling, editor in chief of the MUSICAL COURIER. Accompanying him was Rene Devries, the general representative of the same paper. The two men, whose fingers rest upon the pulse of American musical development, are here for a brief visit with the Denver musicians. It is a point in a series of informal calls which Mr. Liebbling and Mr. Devries have been paying the musical folk of many cities that a closer touch may win for each something of real benefit.

"I have come to Denver to meet your musicians," Mr. Liebbling explained. "I want the people of Denver to realize that our interest in musical things in this city is as keen as is our concern in musical matters in the Eastern cities."

"The older writers of musical periodicals thought that music ended in Chicago, and that 'Listen to the Mocking Bird' and 'Annie Laurie' were the extent of the program beyond that point. We, however, hold a far different opinion. We realize that the West has the same advantage for development as the East. In every case music has been advanced by a few deeply interested people, and in the West are those who have done wonderful things. People went to Europe and visited the musical centers and came back to Omaha, Denver, Salt Lake City and other Western cities and began to spread the spirit. Every good thing had its beginning with two or three people devoted to the cause. The development in music is notable throughout the country, and an audience of 2,500 in New York is no more, proportionately, than one of 200 in Denver."

"The women's musical clubs have been a strong factor in this development. At the biennial of the Federated Musical Clubs held last summer on the coast those who gave the best lectures were women from small towns of which we hear only occasionally. Men whom we count as big in the world of music stammered and hesitated. Those women, well poised and thoroughly confident, read papers and gave lectures of recognized merit. That is the influence which is making America musical. Our symphony orchestras can be traced directly to the influence of the women who worked so hard to start them. We depend upon the women to sell our tickets and to interest the business men in the proposition. We must appreciate what they have done for the cause of music."

"We have heard the assertion made that America is now free musically, having renounced the influence of Europe. It is not true, and the statement itself is provincial. We may as well say that we are free from the influence of Shakespeare and Keats in our literature, or that we have renounced the influence of Raphael and Rembrandt in our art. We are not free, and do not want to be. America is never deaf to any helpful influence. But we are developing ourselves and the music of the country is better established than ever before. We recognize this as we go about in the cities meeting the musicians. Our trip is educational, and we shall profit by it. Music in Denver is as important as music in New York. The field cannot be circumscribed. Music is universal."

Mr. Liebbling will give his lecture, "Beethoven and Other Plagiarists," heard with much delight at the biennial last June, tomorrow afternoon at 4 o'clock at the Brown Palace Hotel, under the auspices of the Tuesday Musical Club. Announcement could not be made until Mr. Liebbling arrived in Denver.

Denver has not yet reached that orchestral stage which prompts the local stationer to sell "Symphony Writing Paper," like his colleague in Minneapolis, but nevertheless the symphonic spirit is growing apace in this city and as it develops it will bring in its train the equally important matter of symphonic support. For four years Horace E. Tureman has been conductor of the Denver Philharmonic Orchestra, and during part of that time his organization not only had to hold its ground, but also to meet competition in the shape of another symphonic body under Conductor Cavallo, a leader who has done honorable baton service in Denver. The weight of finance won the battle, however, and the guarantee fund supplied by Mr. Tureman's wealthy supporters, as well as Mr. Cavallo's failing health, made the struggle of his association a losing one and therefore it was abandoned. The Denver Philharmonic Orchestra, sixty-five men strong, under Mr. Tureman, will give six concerts this season. The first



took place recently, with Fritz Kreisler as the soloist. The Tureman players have performed most of the standard repertoire of classics and a goodly number of modern French and German works, among the latter being Mahler's first symphony. Richard Strauss' "Death and Transfiguration" is on the bills for this winter. In addition to his activities as a conductor, Mr. Tureman also gives theoretical as well as vocal instruction in his unusually artistic studio at the Denham Building. He was a composition pupil of Vincent d'Indy in Paris.

Denver has no music school of the size or musical importance warranted by the wealth and culture of the city.

Henry Housely, director of the Apollo Club and Dean of the American Guild of Organists, is, too, the organist of St. John's Cathedral and of the Temple Emanu-El. He has been in Denver twenty-seven years, coming to this country from England, where as a very young man he gained wide reputation as a composer, winning a prize with a composition praised highly by Joachim, and being the creator also of a string quartet heard and liked by Antonin Dvorák. Since then, Housely orchestral works have been performed frequently in England. Although kept very busy in Denver with his church work and vocal lessons, Mr. Housely did not lose his talent or his love for composition. He has written, among other things, three one act grand operas, all of which have been heard here. At the present moment he is completing another work in the same form, a Filipino love tragedy, for two singers. In 1904, Mr. Housely was leader of the Denver Select Choir, which won first prize at the St. Louis Fair. "When I first came to this city," said Mr. Housely, "it seemed located in a very desert and we very few musicians felt ourselves isolated from the rest of the tonal world. Marvelous strides have been made, however, and today we are in touch with the artistic effort everywhere and have developed a musical life of our own which makes Denver take high rank with tonal communities generally. Personally I have every reason to feel proud of the recognition extended to me in America, not only by Denver, but also by other cities. For instance, in Minneapolis, my works have been performed by Emil Oberhoffer and his orchestra. I wish to say that I think the MUSICAL COURIER has played a large role in modern American musical development. You have the finest and greatest musical paper in the world."

Mr. Housely informed us that there are eight cellists in the San Francisco Exposition Orchestra and that they represent eight different nationalities. Mr. Housely's son is the Englishman of the octet.

Agnes Clark Glaister, Denver representative of the MUSICAL COURIER, holds the highest salaried soprano church position in Denver, at the Central Presbyterian Church. The same distinction fell to her lot in Sioux City, Ia., for several years, and at the beginning of this season she received a similar offer from Kansas City. Mrs. Glaister, through her extremely amiable personality and her well grounded knowledge of the musical movement, has made herself very well liked in Denver and expects to co-operate enthusiastically with its musicians in the endeavor to let outside localities know constantly what is being accomplished by the profession here. Mrs. Glaister gave us two of the most pleasurable hours of this trip by taking us for a drive in her automobile and allowing us to enjoy the lovely Colorado sunshine and the wonderful vistas of snow capped peaks—two hundred miles of them—that cradle this spot so picturesquely. In the shadow of the Rockies and situated a mile above ocean level, Denver gives one a singular sense of exhilaration and a quickened perception of the bigness of things Western.

An invitation to ascend Pike's Peak was refused when we learned that the place has no symphony orchestra and not even a conservatory of music.

Harold Orth, of the Denver Music Company, formerly was associated with Arthur P. Schmidt, the

Boston publisher, and although he has been in Denver only five years or so, he is an eager and devoted champion of the city and of its musical achievements. He expressed his great satisfaction at the trips we are making and said that their influence is being widely felt.

Denver is to be "dry" after January 1, according to the decree of the latest election here. In a spirituous emporium on Sixteenth street we observed the warning sign: "Get your liquors now; only fifty-five days left before it will be too late."

Robert Sharp has a music and piano store here. He advertises: "See Sharp, the Music Man."

Attached is a list of pupils taken from the catalogue of a local music school:

## ELEMENTARY.

Ackard, Olive (piano)	Denver, Colo.
Altwater, Vernon (piano)	Denver, Colo.
Anderson, Mrs. (piano)	Denver, Colo.
Barry, Irene (piano)	Denver, Colo.
Barker, Ruth (piano)	Denver, Colo.
Babcock, Katherine (piano)	Denver, Colo.
Boden, Miss H. F. (piano)	Denver, Colo.
Caldwell, Margaret (piano)	Denver, Colo.
Caldwell, Hazel (piano)	Denver, Colo.
Carpenter, Vivian (piano)	Denver, Colo.
Cook, Hazel (piano)	Denver, Colo.
Cordingly, Elizabeth (piano)	Denver, Colo.
Daly, Anne (piano)	Denver, Colo.
Davis, Viola (vocal)	Denver, Colo.
Dickinson, Mrs. (piano)	Denver, Colo.
Elliott, Dorothy (piano)	Denver, Colo.
Finley, Vera (piano)	Denver, Colo.
Geisen, J. B. (vocal)	Denver, Colo.
Gustafson, Florence (vocal)	Denver, Colo.
Graham, Miss (vocal)	Denver, Colo.
Hahnwald, Lillian (piano)	Denver, Colo.
Hicks, Allyn (piano)	Denver, Colo.
Jackson, Melvin (piano)	Denver, Colo.
Jones, Eudell (piano)	Denver, Colo.
Lynott, Lorena (vocal)	Laramie, Wyo.
Loucks, Helen (piano)	Denver, Colo.
Le Grand, E. (vocal)	Denver, Colo.
MacMillan, Chas. (violin)	Denver, Colo.
McLaughlin, Robert (piano)	Denver, Colo.
McCullough, Ralph (vocal)	Laramie, Wyo.
Miceli, Samuel (vocal)	Denver, Colo.
McMullen, Mr. (vocal)	Denver, Colo.
Malmstrom, Mabel (piano)	Denver, Colo.
Mills, Mrs. Gretchen (vocal)	Denver, Colo.
Nevit, Blanche (vocal)	Denver, Colo.
Nielson, Laura (piano)	Denver, Colo.
Patton, Edwin (vocal)	Denver, Colo.
Pergins, George (piano)	Denver, Colo.
Quine, Dick (piano)	Denver, Colo.
Quine, Tom (piano)	Denver, Colo.
Ragsdale, Dolita (piano)	Westminster College
Ragsdale, Frances (piano)	Westminster College
Rimjine, Alva (vocal)	Denver, Colo.
Roberts, H. (vocal)	Denver, Colo.
Rowe, Mabel (piano)	Denver, Colo.
Ross, Earl (vocal)	Denver, Colo.
Sarzen, Frances (piano)	Denver, Colo.
Schwalb, Alma (piano)	Denver, Colo.
Shepard, Mrs. (piano)	Denver, Colo.
Stuart, Mildred (piano)	Denver, Colo.
Tucker, Dorothy (piano)	Denver, Colo.
Turner, Rex (vocal)	Denver, Colo.
White, Gwendolyn (piano)	Denver, Colo.
Yeager, Mrs. G. R. (vocal)	Denver, Colo.

## INTERMEDIATE.

Allen, Mrs. (dramatic art)	Denver, Colo.
Bauer, Helen (vocal)	Denver, Colo.
Black, Mrs. (dramatic art)	Denver, Colo.
Bodie, Mme. S. (vocal)	Denver, Colo.
Buck, Garnet (piano)	Denver, Colo.
Buckley, John (violin)	Denver, Colo.
Burton, Orrel (piano)	Denver, Colo.
Caldwell, Georgia (piano)	Denver, Colo.
Carman, Mrs. (dramatic art)	Denver, Colo.
Chapman, Miss (piano)	Denver, Colo.
Chown, Nellie (dramatic art)	Denver, Colo.
Churcher, Nina (vocal)	Denver, Colo.
Clark, Clara (vocal)	Denver, Colo.
Collum, Victoria (dramatic art)	Denver, Colo.
Cordingly, Margaret (piano)	Denver, Colo.
Craghead, Reta (vocal)	Denver, Colo.
Dean, Mrs. (dramatic art)	Denver, Colo.
Denning, Wayne (piano)	Denver, Colo.
Dunlap, Mrs. (piano)	Denver, Colo.
Edwards, Mrs. O. G. (piano)	Denver, Colo.
Engle, Dorothy (piano)	Denver, Colo.
Essley, Charline (piano)	Denver, Colo.
Eubank, Frank (violin)	Denver, Colo.

Evans, Grace (piano)	Denver, Colo.
Everett, Miss (piano)	Denver, Colo.
Fishburn, Mrs. (dramatic art)	Denver, Colo.
Forsyth, Margaret (piano)	Denver, Colo.
Gentry, Miss (dramatic art)	Denver, Colo.
Gibson, Frank (vocal)	Denver, Colo.
Gittner, Wilma (piano)	Denver, Colo.
Gregory, Henry (vocal)	Denver, Colo.
Hahnwald, Carlos (violin)	Denver, Colo.
Hahnwald, Paul (piano)	Denver, Colo.
Harold, Mrs. M. C. (piano)	Denver, Colo.
Hart, Josephine (piano)	Denver, Colo.
Hauk, Dorothy (piano)	Denver, Colo.
Hilliker, Frances (piano)	Denver, Colo.
Hooper, Josephine (piano)	Denver, Colo.
Hunt, Genevieve (piano)	Denver, Colo.
Hunter, Alice (piano)	Denver, Colo.
Johnson, Ruth (piano)	Denver, Colo.
Johnson, Sidney (vocal)	Denver, Colo.
Kidd, Mrs. (vocal)	Denver, Colo.
Kilgrove, William (piano)	Denver, Colo.
Kirk, Frank (piano)	Denver, Colo.
Kohankie, Mabel (piano)	Denver, Colo.
Kohankie, Helen (piano)	Denver, Colo.
Kramer, Daisy (piano)	Denver, Colo.
Loucks, Emily (piano)	Denver, Colo.
MacMillan, Dorothy (piano)	Denver, Colo.
March, Rebecca (piano)	Denver, Colo.
Martin, E. O. (vocal)	Denver, Colo.
Martz, Ruth (piano)	Denver, Colo.
McAllister, Ruth (vocal)	Albuquerque, N. M.
McNeil, Helen (piano)	Denver, Colo.
Merrill, Mrs. L. M. (vocal)	Denver, Colo.
Milligan, Mary (piano)	Denver, Colo.
Milligan, Robert (piano)	Denver, Colo.
Moore, Stella (piano)	Denver, Colo.
Morton, Ruth (piano)	Denver, Colo.
Morton, Harvey (vocal)	Denver, Colo.
Morton, William (vocal)	Denver, Colo.
Morse, Mary (vocal)	Denver, Colo.
Muntzing, Guidotta (voice and piano)	Denver, Colo.
Phillips, Harvey (vocal)	Denver, Colo.
Powell, Lolita (piano)	Denver, Colo.
Quine, Mrs. (piano)	Denver, Colo.
Richards, Annette (piano)	Denver, Colo.
Richards, Celia (piano)	Denver, Colo.
Sample, Helen (piano)	Denver, Colo.
Sampson, Miss (dramatic art)	Denver, Colo.
Schute, Mrs. L. H. (piano)	Denver, Colo.
Schlereth, Louise (piano)	Denver, Colo.
Schwalb, Alice (piano)	Denver, Colo.
Schweikher, Mrs. (dramatic art)	Denver, Colo.
Shank, Ruth (piano)	Denver, Colo.
Shea, Mrs. M. W. (vocal)	Denver, Colo.
Sloyn, Miss (dramatic art)	Denver, Colo.
Somers, Naomi (piano)	Denver, Colo.
Sprague, Edna May (vocal)	Denver, Colo.
Titus, Mr. C. D. (dramatic art)	Denver, Colo.
Thompson, Louise (piano)	Denver, Colo.
Traylor, Frank (vocal)	Denver, Colo.
Twitchell, Blanche (piano)	Denver, Colo.
Waters, Marguerite (piano)	Denver, Colo.
Webber, Alta (vocal)	Denver, Colo.
Wakeman, Miss (dramatic art)	Denver, Colo.
Wellar, Earl (piano)	Denver, Colo.
Williams, Esther (dramatic art)	Denver, Colo.
Williams, Ruby (piano)	Denver, Colo.
Wilson, Harold F. (vocal)	Denver, Colo.
Winterbotham, Irene (vocal)	Denver, Colo.

## ADVANCED.

Ammermann, Marie (vocal)	Denver, Colo.
Barnett, Margaret (piano)	Denver, Colo.
Bigelow, Ruth (piano)	Denver, Colo.
Bowes, Willis (vocal)	Denver, Colo.
Brink, Mrs. (theory)	Denver, Colo.
Clark, Elsie (piano)	Eaton, Colo.
Colyer, Omega (piano)	Colyer, Neb.
Davis, Taube (theory)	Denver, Colo.
Dodge, Elizabeth (vocal)	Denver, Colo.
Donaldson, Muriel (theory)	Denver, Colo.
Eccles, Mildred (vocal)	Denver, Colo.
Englund, Clyde (vocal)	Denver, Colo.
Evans, Edith (piano)	Denver, Colo.
Foster, Everett (vocal)	Denver, Colo.
Fry, Dwight (piano)	Denver, Colo.
Goebel, Marguerite (piano)	Denver, Colo.
Grant, Miriam (piano)	Denver, Colo.
Hanifen, Edna (piano)	Denver, Colo.
Hayt, Edith F. (piano)	Denver, Colo.
Hilliker, Marcia (piano)	Denver, Colo.
House, Verna (piano)	Denver, Colo.
Inman, Miss (theory)	Denver, Colo.
Johnson, Evelyn (piano)	Denver, Colo.
Johnson, Harriet (piano)	Denver, Colo.
Koehler, Elizabeth (piano)	Denver, Colo.
Lewis, Shirley (piano)	Denver, Colo.
Lynch, Leila (piano)	Denver, Colo.

Mackay, Roberta (organ).....	Denver, Colo.
McMeen, Wanda (piano).....	Denver, Colo.
Michaelson, Helen (piano).....	Denver, Colo.
Parsons, Chauncey (vocal).....	Boulder, Colo.
Richards, Virginia (vocal).....	Denver, Colo.
Roberts, Madge (vocal).....	Denver, Colo.
Rockwell, Helen (vocal).....	Denver, Colo.
Saunders, Leota (piano).....	Ovid, Colo.
Shaw, Harriet (vocal).....	Denver, Colo.
Sibley, Miss (piano).....	Denver, Colo.
Strausser, Anna M. (piano).....	Denver, Colo.
Tibbals, Jewell (piano).....	Denver, Colo.
Truelsen, Kate (piano).....	Denver, Colo.
Wagner, Mrs. (piano).....	Denver, Colo.
Wagner, Willard B. (organ).....	Denver, Colo.
Walker, Olive (piano).....	Denver, Colo.
Whitehead, Mrs. Carle (organ).....	Denver, Colo.
Wyman, Gertrude (piano).....	Denver, Colo.

## ALUMNI.

1910.

Cox, Georgia.....	Lamar, Colo.
Meyers, Mary.....	Denver, Colo.
Sextone, Ruth.....	Chicago, Ill.

1911.

Begole, Dona V.....	Salt Lake City, Utah
Chilvers, Grace.....	Denver, Colo.
Desserich, Estelle.....	Denver, Colo.

1912.

Davidson, Sarah Hunter.....	Denver, Colo.
Koumrian, Grace Irwin.....	Denver, Colo.
Mackay, Roberta.....	Denver, Colo.
Moore, Bertha.....	Denver, Colo.
Newbold, Metta.....	Salt Lake City, Utah

1913.

Crowley, Helen.....	Denver, Colo.
Lewis, Shirley.....	Denver, Colo.
Richards, Virginia May.....	Denver, Colo.
Schofield, Mabel.....	Colorado Springs, Colo.

1914.

Dodge, Elizabeth.....	Denver, Colo.
Lambie, May.....	Denver, Colo.
Walker, Olive.....	Denver, Colo.

Note in the foregoing list where nearly all the pupils and graduates come from. That, to our mind, is one reason why local music schools should advertise in a national publication like the *MUSICAL COURIER*.

John C. Wilcox, vocal teacher, called on us at the hotel and had much to relate of interesting musical affairs in Denver. Mr. Wilcox is the teacher of Princess Tsianina Redfeather and friend and business adviser of Charles W. Cadman. Many years ago Mr. Wilcox ran a musical paper in the East, called *The Concert Goer*, but he says that his present connection with musical journalism consists merely of writing an occasional Denver letter for publication. Mr. Wilcox likes the West and his feeling evidently is reciprocated by Denver, for he has many pupils here. He deplores, however, the attitude of part of the local press, which does not seem to be satisfied with the present orchestral situation in his city.

All the prominent musicians were visitors at the hotel. Among them, Nelson Sprackling, organist at the First Congregational Church and at the Paris Theatre, is one of those most in demand, for in addition to his work at the organ, he also teaches the piano and has a large and growing class. As a matter of fact, Mr. Sprackling intends to make piano teaching his real life's work and is intensely interested in every phase of that subject, being thoroughly familiar, for instance, with such an ultra modern development as the Dalcroze system of eurhythmic gymnastics. "However," explained Mr. Sprackling, "I am not a faddist, and I do not believe in systems and methods merely as so many musical nostrums put forth to capture the unthinking crowd. There is only one correct method of teaching music, and that is the method based on the sound principles of art and common sense. All the really great teachers employ the same basic principles and it is only the desire of some of their disciples to enhance their own importance, that leads to all the mummery and mystery associated in the public mind with some of the so-called 'methods.' The persons who are credited with being the original inventors of these 'methods' usually are the first ones to deny the flat-

tering impeachment. Leschetizky and Kullak always denied that they taught according to any 'method.' Any 'method' is tyrannical and nearly always confines the teacher to one view of his subject and prevents him from seeing other sides and adapting himself to the individuality of each pupil." Very sound opinions, supported by sensible teachers everywhere. Mr. Sprackling came to Denver from Cleveland, Ohio, about seven years ago.

Cassell Brothers, representatives of the Mason & Hamlin piano and owners of a very handsome and prosperous establishment, were kind enough to put at our disposal the instrument used by us at our talk before the Tuesday Musical Club.

Leader Cavallo has charge of the music at the Brown Palace Hotel. We noticed that no ragtime was on his programs.

Robert Slack, formerly manager of a star artist course which insured to Denver a hearing of all the itinerant performers of note, now has merged his series with that of the Philharmonic Orchestra and is impresario of both enterprises, having charge of the business arrangements for the orchestra and the engagements of its soloists. It was a wise idea on the part of the orchestra executives, for Mr. Slack's ability and his long residence in Denver had enabled him to win a very large clientele for his attractions. In a recent interview in the *Denver Post*, Mr. Slack defended the Denver public and gave an expert view of its makeup, as follows: "I know everyone who will go to a musical entertainment, even those who will go occasionally. I have a list of every person who likes music and goes to concerts regularly, or now and then. And if they all come out to some unusual attraction—every one of them—the total number would not go over 2,000. That is the extreme of musical audiences in this city. You see, I have made it a study, a business, to find out, and I positively know. So that when musical attractions come to the Auditorium—excepting, of course, grand opera, which has an appeal other than musical—most of them will be lost in the great capacity of the building, and the newspapers will say next day that there was present 'a small but appreciative audience.'"

Florence Siever Middaugh, voice teacher and soloist, has appeared publicly in most localities in the United States, but of late her itinerary included especially Colorado and the Middle Western States. Her concert career was begun in New York, where she lived for five years.

Charles Bohon, of the Knight-Campbell Music Company, believes in the musical future of this country and of the West in particular. Mr. Bohon bases his faith primarily on what he has observed in his own business, where the demand for sheet music is confining itself more and more to requests for the best class of works. Mr. Bohon says that the same state of affairs applies to Indianapolis and Pittsburgh, where he formerly was active in the music selling industry.

Helen Hersey gives costume recitals, prefacing her singing of the period music with explanatory talks. She intends to tour extensively, beginning next January. Miss Hersey says that she finds no prejudice anywhere against the American artist. She was a bit afraid when she returned to Denver that she would be regarded as a local product and be made to suffer accordingly in the price offered for her services, but to her great relief and delight she found that her fees compared favorably with those obtained by her in other communities. Miss Hersey loves to sing in Russian, she says, for most of the words end in vowels, and the tongue sounds as fluent and liquid as Italian.

"The Kneisel Quartet never has appeared in Denver to a paying house," says the *Denver Post* of October 24, 1915. On the occasion of the most recent appearance of the organization in Denver, they were backed by Everett Steele, Fritz Thies and Pat Fisher, and according to the *Post*, "when the

affair was over, those three gentlemen paid a hundred dollars each as their share of the loss. They have done this more than once, knowing exactly what the loss would be."

Edward B. Fleck turned out to be an old acquaintance from Utica, N. Y., where he succeeded us as the head of the piano department at the conservatory run by Louis Lombard, and afterward bought by Mr. Fleck. Since that time Mr. Lombard, Mr. Fleck, and ourself have become multi-millionaires, although Mr. Lombard is the only one of us recognized in that capacity by the world, what with his marvelous chateau at Lugano, his private orchestra, and his great entertainments for Massenet, Saint-Saëns, etc. Mr. Fleck tried a season or two in the Northwest after leaving Utica, but finally found a fertile field in Denver, where he has worked up a very large and enthusiastic class. He is a most capable instructor and an excellent concert performer and lecturer on music. In former years Mr. Fleck was a *New Yorker*, having taught at two conservatories there.

From the *Denver Rocky Mountain News* of October 28, 1915: "Women of America have contributed too largely to the musical world, especially in recent years, not to be given the ballot," declared Leonard Lieblich, editor in chief of the *MUSICAL COURIER*. "Now for our annihilation by the Antis."

Henry Bernard Murtagh is the organist of the Isis Theatre and has made a brilliant reputation for himself locally for his fine performances of the concert repertoire and his graphic tonal illustrations of the screen pictures. He is enabled to shine in this improvisatory art because of his exceptional gift for composition, a talent he proved amply when we used to know him in New York as the composer of many songs and other musical numbers used in the Zeigfeld and Foy productions and in "The Winsome Widow" when winsome Emmy Whelen was its star. Mr. Murtagh said: "I love my work at the organ here, and it pays munificently, but I do not neglect composition and I am writing all the time, especially in the higher forms. I have destroyed many of my efforts, but some I have retained and I trust that they will be found worthy when I summon up the courage to put them before the public. I firmly intend to follow the career of a composer some day. The reason why I am so fond of my organ performances here is because it gives me such plentiful opportunity to play good music. My audiences are very much larger at the theatre than they would be at private recitals I might give. I wish you to tell the readers of the *MUSICAL COURIER* that I consider it by all odds the essential music paper for the profession and the musical public. It is a great newspaper." Mrs. Murtagh is a lyric soprano who has gained much success in concert and is in line to garner further fame and shekels.

Armin Doerner, solo pianist and teacher, has a busy studio here. He was connected for many years with the Cincinnati College of Music.

Adams Owen, basso, and Mrs. L. May West Owen, pianist, occupy studios at the very modern and attractive Denham Building. Mr. Owen was spoken of to us as a teacher and solo artist of unusual attainments, while Mrs. West was referred to generally as the leading Denver authority on the scientific piano instruction of children.

## Self Sacrifice Note.

October 28, 1915.

Aboard the train bound for Wichita from Denver, the colored porter was not especially occupied, so he asked general representative Devries and ourself to play cards with him. Very regretfully we declined.

## En Route Pencillings.

Kansas is a place of surprises. In the neighborhood of Hutchinson the temperature took on such August heat that the train stateroom became a



Turkish bath and we are minus coat and waistcoat as we dictate these notes.

Pueblo Indians were not seen at Pueblo, Col.; Newton pippins were not seen at Newton, Kan.; Spaniards were not in striking evidence at La Junta, Col., and no gushing sources were observed at Colorado Springs. However, the latter pretty resort afforded a majestic view of snow capped Pike's Peak, seemingly, in the clear air, about several hundred odd yards upward.

In Denver, one of the towering mountain tops that appeared to be a mile or two distant was found on inquiry to be seventy-five miles away.

Music in Kansas is the subject of our next study period, and when it is over in a week or so, we shall have covered exactly 6,000 miles on the present trip, with the journey Kansas City-Chicago-New York still to follow.

LEONARD LIEBLING.

### THE CINCINNATI ORCHESTRA BEQUEST.

The MUSICAL COURIER was the first musical paper to publish definite news of the splendid bequest amounting to about \$700,000 which has just fallen to the Cincinnati Symphony Orchestra Association through the generosity of the late M. Cora Dow. The following statement issued by the above named association gives evidence that it is thoroughly appreciative of the good fortune which has come its way through Miss Dow's noble act:

The endowment comes at a most opportune time, when it will thoroughly establish the previous accomplishments of the orchestra on a solid basis and offer a firm foundation for a wider development in the future. It will make possible the realization of the dreams held for this cherished institution of the Queen City, not only by a large portion of the public which has always been loyal in its support, but by the small group of public spirited men and women who unselfishly and generously gave of their time, energy and money to promote its success.

The endowment comes as the expression, on the part of Miss Dow, who was one of the wealthiest women of Cincinnati, of her appreciation of the importance of the orchestra to the city and of her conviction of the necessity of supporting it. Just what the orchestra does mean to Cincinnati, to the Middle West, and finally to the musical development of the entire country, only those who have patiently labored to develop it and to promote its influence can fully understand. Of the contributors to the orchestra fund who had the interest of the orchestra constantly in their minds and thoughts, M. Cora Dow was conspicuous for being one of the most sympathetic and generous. While indisputably the most successful business woman in the city, she was also an ardent lover of music and a generous supporter during her life time of all musical institutions. Many are the successful young musicians on the high road to success today, who owe to M. Cora Dow a support and encouragement which made that success possible. Working her own way from the most humble of business beginnings, Miss Dow doubtless fully understood the bitterness of struggle and the pang of disappointment. During the many years in which she was a contributor to the orchestra fund she no doubt, took full cognizance of the effort put forth to carry the orchestra to an ultimate success and when she disbursed her great fortune, kept in mind the needs of this institution.

With the same business acumen which was, no doubt, responsible for her own success, she leaves the great endowment to be administered by the Board according to its own discretion. No plans have yet been made as to how the money shall be expended, other than making more than ever possible the sustaining of the high standard both in orchestral performance and in the matter of soloists which, even in its darkest moments, has always characterized the orchestra.

While the interest on the endowment will go far toward carrying out these ideals, one of the greatest reasons for the satisfaction which the entire city feels in the gift, is that it will doubtless form the nucleus of an endowment fund which shall place the orchestra on an absolutely secure financial foundation and permit it to follow the artistic tenor of its way undisturbed by financial upheavals. Already there are rumors abroad in the city that the noble example of this large minded and large hearted woman is to be followed by others.

Our office boy is a genius in his way. He twisted the letters of Beethoven's name into the anagram:

"Be even hot," and he got Chopin contorted into "O pinch." We had to send for the ambulance, however, when he dislocated his neck over Tchaikowsky. But he manages to whisper that Verdi was a "Diver."

### MME. GADSKI'S IMPRESSIVE PROGRAM.

Young singers at the beginning of their careers can hardly appreciate the art, study, experience and physical exertion required to interpret such a program as Johanna Gadski presented to her admiring hearers at Aeolian Hall, New York, last Friday afternoon, October 29. This great artist, who is famous in the operatic world particularly for her appealing and impressive impersonation of the heroines of Wagner's music dramas, is, nevertheless, as much at home in the songs of the German composers as in the operas. She began her career as a lyrical artist in such works as Mozart's "Marriage of Figaro" and Weber's "Der Freischütz." She sang the graceful, smooth and melodious music of "The Magic Flute" long before she attempted the stormy passion and dramatic fervor of "Isolde." We mention this fact to show that Mme. Gadski was a singer pure and simple before she launched out as a dramatic artist.

And it is precisely this solid lyrical foundation on bel canto that makes all the superstructure of dramatic and emotional interpretation so convincing. Whatever this artist does is always grounded and rooted in song. If she whispers she does so with a properly placed mezzo voce. If she declaims she never exceeds the bounds of full voiced singing. And then, in addition to all this vocal and physical equipment, she brings to her task a musical mind broadened and well stored with a knowledge of all the styles from Mozart to Wagner and a long experience in presenting all kinds of musical works to the public of many lands. That is why a vocal recital by Johanna Gadski is of more than usual importance to the music lovers of America. A great singer, a student, an actress, a traveled woman, in the height of her mature powers, she commands the respect of the musical world. It is not necessary for her to select a program for the purpose of demonstrating her voice and art. She is accepted and placed. We know her worth.

What we wanted to hear from this artist was exactly what she gave us—an authoritative interpretation of some of the best songs of her native Germany. English ballads, French chansons, Italian arias, she left to other specialists in other styles. We know, however, that Mme. Gadski can interpret other styles, and that it was not necessity but choice which determined this famous German soprano to sing the works she best understood and could interpret.

Her long and varied program began with Donna Elvira's aria from Mozart's "Don Giovanni," and ended with Henschel's "Morgenhymne." Between these two very widely separated and contrasted compositions came Schumann's "Waldeggespräch" and "Schneeglöckchen"; Schubert's "Die Stadt"; Franz's "Gute Nacht," "Lieber Schatz, sei wieder gut" and "Im Herbst"; Brahms' "Feldeinsamkeit" and "Der Schmied"; Liszt's "Ueber allen Wipfeln"; Wagner's "Schmerzen"; Wolf's "Verborgenheit"; Richard Strauss' "Allerseelen" and "Caecilie"; Eugen Haile's "Weisse Wolken" and "Teufelslied"; Paul Eisler's "Marching Song" and "Requiem."

In no case did Mme. Gadski spare herself or relax to trifle. One of her extra numbers was Schubert's "Erlking," which she sang in the highest key, even though she has plenty of low notes to sing that exacting ballad in F minor, or even in E minor for that matter. This earnestness of purpose, which placed art before ease, was characteristic of this serious singer's work. She always put the composer first. That is one of the most potent reasons why

she ranks so high as a great and famous interpreter of the master music of Germany.

It is unimportant, though pleasant, to add that she was almost overwhelmed with flowers, which were lavished on her as freely as applause.

The tones of the American Steinway burst from a floral mountain of Japanese chrysanthemums, "like the sweet sound that breathes upon a bank of violets," as Shakespeare puts it.

### NEW YORK PHILHARMONIC SOCIETY BEGINS ITS SEASON.

Max Reger's variations and fugue on a theme by Mozart must not be taken too seriously. They are the musical counterpart of a postprandial talk over the wine and cigars. Reger practically says: "Talking about Mozart reminds me of a good story. Listen!" Then he proceeds to relate a humorous incident or two, a bit of history, a serious moment, and so on, to the end. He touches on a "Tristan" passage, a Berlioz effect, a Handelian fugue, and a Bach counterpoint, and concludes with the remark that "it is strange how a little Mozart theme should have led us so far afield in old and modern music."

The lack of bold and original themes by Reger himself and the odd mixture of styles in the new chromatic harmonies and the old contrapuntal passages must prevent this clever paraphrase of Reger from ranking as a permanent work of art. Meanwhile Mozart's little A major sonata remains as it was before Max Reger quoted the first theme of it as the text of his after dinner speech. The musical world would probably have been better served if Reger had accepted the variations for this theme, which Mozart himself wrote, and which have endured for a century and a half, and had used his own great art in arranging them for the modern symphony orchestra.

This rococo work was heard for the first time in America at the first pair of New York Philharmonic Society's concerts, for this season, on Thursday evening, October 28 and Friday afternoon, October 29, in Carnegie Hall. The concerts began with MacDowell's Symphonic poem, "Launcelot and Elaine," a comparatively early work of the eminent American composer, and one in which the longing and the heartache are more in evidence than the joy and passion of the lovers. It is a solid piece of good workmanship well worthy of the fine interpretation it received from Josef Stransky and the orchestra.

For real orchestral virtuosity, however, the performance of Berlioz's tricky and treacherous "Queen Mab" scherzo left nothing to be desired. No accident happened either to the perilous chords in harmonics for the violins or to the wayward phrases for the horns. It was an excellent performance by a great orchestra. Conductor Stransky may well be proud of it.

The second part of the program was devoted to Tchaikowsky's F minor symphony, No. 4, a pleasing work which has already outlived the sensational effects of the once too popular sixth symphony by the same fiery composer.

Carnegie Hall was well filled, at these initial concerts and there were many prolonged outbursts of applause for this truly international program of American, German, French and Russian music.

Would that the Hague tribunal might decide on an international spelling of the famous Russian composer's name! Every program maker appears to make a law unto himself when he writes Tchaikowsky, as the composer wrote it.

California's two splendid expositions and their musical activities soon will pass into history. However, the inference is not to be drawn that music will enter a comatose condition with the passing of the expositions; on the contrary, the tonal art is making steady strides in the Golden State.

## CINCINNATI SYMPHONY SEASON INAUGURATED.

The twentieth season of the Cincinnati Symphony Orchestra was auspiciously opened by Dr. Ernst Kunwald and his men on Friday afternoon and Saturday evening before two large and unusually appreciative audiences. Dr. Kunwald's reception at the concerts was in the nature of a veritable ovation, the crowds assembled not being satisfied until the gifted leader had repeatedly bowed his acknowledgments. The personnel of the orchestral body is without doubt an improved one, new additions showing up well and improving the general ensemble even beyond the high standard which has been set in recent years. Dr. Kunwald himself was in fine fettle and was able to inspire his men so thoroughly that the result obtained must be favorably compared with the best the orchestra has hitherto offered.

While the program was not such as would offer a strain upon any of the better symphony organizations technically, its artistic value was certainly much enhanced by the temperamental and musical rendition it received by those concerned with its rendition. The opening number, Beethoven's second symphony was performed in memory of Miss M. Cora Dow, whose generous benefaction has put the orchestra beyond all want financially, as explained in last week's *MUSICAL COURIER*. The work was given a reading full of piety and yet not so hide bound in its traditional side as to destroy the personality behind it. It was a most enjoyable performance.

The second number on the program was Handel's "Concerto Grosso," No. 10, for strings and basso continuo. These concerti grossi of Handel seem to be great favorites with Dr. Kunwald, who takes pride in performing them in the original, i. e., by conducting the performance from the piano bench, he, himself, there elaborating upon the figured bass. Dr. Kunwald's efforts in his double capacity were, as they always are, well appreciated by the audiences. Liszt's symphonic poem, "Tasso," was the third and last number and brought the program to a most effective close.

The Cincinnati Symphony Orchestra played an engagement at Dayton, Ohio, earlier in the week, and, from all accounts, scored a greater success than ever in the neighboring city. Next week there will be a concert in Indianapolis, the first given there in some years.

### A FALSE SYSTEM.

Judging by the announcements of several symphonic orchestras of this country, the American composer of orchestral works is going to receive this season something more than the usual attention which generally falls to his lot. In other words, more of his works are going to be played.

Whether or not this is due to the fact that it is unusually hard to bring scores and orchestral parts of the European novelties across the water this year, it is a step in the right direction, provided that the basis, upon which the various compositions to be heard have been chosen, is one of pure merit and nothing else.

Now to face this question frankly. Is it true that these new pieces were chosen strictly on their merit? The answer is "yes" and "no." Some of them have been so chosen; but in some other cases it is to be feared that motives largely of a musical-political nature have influenced the choice. In other words, the composer or his friends have been able to exert some special influence, which has more or less forced the choice upon the conductor or his board of directors. This is not as it should be, but it is so, as any one on the inside will readily recognize in perusing the lists of American novelties which have been issued by the various orchestras throughout the country.

It must be understood that this is not a personal condemnation at all, either of the orchestras, the

conductors—frequently neither of them are to blame—or of the composers, who have a legitimate interest in their compositions and a natural desire to hear them played. But it is a false system.

If the day ever comes when the standard of merit is the sole one by which such works shall be chosen—and it is possible to bring such a condition about—we would have fewer American orchestral novelties, but those heard would be of a better class. And the good interests, both of American music and its composers will be better and more legitimately advanced than at present under the combined politics-pull-merit system, that too often brings before the public, music in which it has no interest nor fairly can be expected to take any.

### MELBA'S NEW YORK CONCERT.

Last Sunday afternoon, October 31, a Melba concert was given at Carnegie Hall, New York. If it had not been a beautiful, almost summer like day outside, the auditorium would surely have been overcrowded; as it was, it was very well filled. It was an audience which had come to see and hear the famous prima donna and which went away at the end well and rightly satisfied with what it had seen and heard.

Were she quite unknown, Mme. Melba would prejudice any audience in her favor before she had sung a note, by the ideally satisfactory way in which she walks on to the stage and greets her hearers. That is a complete and finished art in itself, as is her way of acknowledging applause, points which should be impressed upon the minds of the many aspiring Melbas who were undoubtedly in the audience on Sunday afternoon.

In her singing Melba was—Melba. Let us say frankly that especially in the colorature work she occasionally strayed from the pitch. But the same unsurpassable Melba quality of voice was there, especially in the middle and lower registers, the same glorious knowledge of how to sing, the same understanding of exactly what the audience wants to hear from her. In fact, to paraphrase the Bard of Avon, Melba was herself again, which statement is, in itself, a quite sufficiently complete criticism and review. She began with Handel's "Sweet Bird," with André Maquarre playing the flute obligato very beautifully. The second group included the "Prayer" from Tosca and the "Farewell" from "La Bohème." Then came Duparc's "Chanson Triste" and two songs of Bemberg's, the program ending with Ardit's "Se Saran Rose." Best were the Handel aria and the two Bemberg songs. The Puccini numbers were capitally done, but with piano and without stage they revealed too clearly the limitations of the Italian's muse. There was a great deal of applause and a great many flowers, among them a huge basket accompanied by a delegation from the American Polish Relief Committee, for the benefit of whose funds Mme. Melba has given her services. There were encores, "John Anderson, My Jo, John," Tosti's "Good Bye"—one of the most effective numbers of the afternoon—and the same composer's "Mattinata," which Mme. Melba sung at an extraordinary fresh and vigorous pace, playing her own accompaniment very badly, but greatly to the delight of the audience.

There are those who, taking Mme. Melba's long years of service into account, are apt to write their reviews of a Melba concert from the "veteran" standpoint. Mme. Melba's singing still justifies itself. If she be a "veteran" we should be glad to welcome a whole Grand Army of such.

Assisting her were Beatrice Harrison, cellist, and Robert Parker, baritone. The women cello players of the day who may be rightly ranked as great artists, may be counted on the fingers of one hand. Beatrice Harrison belongs among them. She played exceptionally well last Sunday, but Handel's sonata

and the three little pieces of her second group were but mere hors d'œuvres of the feast which one enjoys hearing from an artist of her ability. Mr. Parker, who previous to this year has done practically nothing but operatic work, in Germany and with the Quinlan Opera Company on its world tour, has a large and sonorous voice. He sang his numbers, which included the "Pagliacci" prologue, with acceptable art and with clear enunciation worthy of special praise.

### ORGAN RECITALS AT MORMON TABERNACLE IN SALT LAKE CITY.

Not only organ and general musical circles, but also the American public at large are aware of the important place which the "Miltonic instrument," (as the organ was called by a literary man) has played in the tonal history of the famous Mormon Tabernacle at Salt Lake City. For a long time the recitals given there on its celebrated organ have been part of the attraction which drew visiting tourists to the edifice, and the tales they carried away of the splendid music they heard, helped to establish all over the country the fame of the Tabernacle instrument and of its long time player, John J. McClellan and his two accomplished assistants, Tracy Y. Cannon, and Edward P. Kimball. Their programs consisted of the best class of organ music and they were performed with consistent skill, taste and authority. To gain an idea of the actual work done at the Tabernacle during 1915 by the three players aforementioned, and to appreciate the attendance drawn to the recitals, it is necessary only to glance over the attached tabulated schedule.

Number of regular recitals.....	108
Played as follows: J. J. McClellan, 35. Mr. McClellan was twice at the Exposition in California.	
E. P. Kimball, 40. Mr. Kimball has been in the city all summer.	
T. Y. Cannon, 30. Mr. Cannon was absent two weeks in August on vacation.	
Special recitals .....	30
McClellan, 22.	
Kimball, 8.	
Special fast day services.....	6
McClellan, 5.	
Cannon, 1.	
Estimated average attendance (very conservative)....	2,500
Estimated total attendance.....	270,000
Number of selections rendered.....	672
(This includes the world's best organ and orchestral music; also transcriptions).	
Total number of hours spent by organists at the keyboard .....	316
(This total does not include Sunday services, conference meetings and choir rehearsals).	

Whatever else there is this season in London musical circles, courage does not seem to be lacking. Youth and Music, a small monthly edited by Percy A. Scholes, came out with its first number in October. It is published by The Music Student, Ltd., a non-profit sharing company connected with the Music Teachers' Association and the Home Music Study Union. The paper is, in reality, a young folks supplement to the Music Student. The first number has but eight pages of reading matter, costs two pence (four cents, at which rate per page the *MUSICAL COURIER* would cost on the average more than twenty-five cents a number), and contains various articles and stories of a musical nature, attractively gotten up for the child of eight years or older.

Once there was a New York baritone, who journeyed to the far West, several miles beyond Syracuse, to sing in "Elijah." His singing was appreciated. There is no doubt of it, for the following morning the leading local newspaper said, "Mr. — sang 'It Is Enough'; and it was."



## ALEXANDER MOSZKOWSKI ON JOSEFFY.

Arthur M. Abell, Berlin, representative of the MUSICAL COURIER, sends in the following translation of an article which will be of much interest to the many friends and admirers of the late Rafael Joseffy.

Alexander Moszkowski, the editor of the *Lustige Blaetter*, and brother of Moritz Moszkowski, writes in the *Berliner Tageblatt* some interesting personal recollections of Rafael Joseffy. Of special interest is what he has to say about Joseffy's first public appearance in Berlin, which occurred shortly after the death of his teacher, Carl Taussig, in 1871. Joseffy introduced himself with Chopin's E minor concerto, which always was one of his best numbers. "A few months after Taussig's early death," writes Moszkowski, "Joseffy let his light shine for the first time in public at Kroll's Theatre, where he performed Chopin's E minor concerto in a fashion that was quite new, and with a technic which was peculiar to him alone and which set up a standard for perfection of filigree work for years to come. Joseffy never was one of the supremely great ones in his art; he did not possess the masterful musical personality, the force of interpretation, the thundering power of Anton Rubinstein, the depth and thoroughness of Hans von Buelow, and in a larger sense even the temperament, the will and purpose as an interpreter, which lent such a personal note to his teacher, Carl Taussig.

"With Joseffy," Moszkowski continues, "the decisive factors were the hands, the fingers, the finger tips, and the extreme nerves, which vibrate in the finger tips. Joseffy would have been worthy of another line in that epigram of Wilhelm von Lenz, the music literateur, which reads:

*Liszt fährt hin in Sturmeswüthen,  
Dreyschock säuselt glockenrein,  
Henselt webt in Frühlingsblüthen,  
Thalberg schnitzt in Elfenbein.*

"Like Thalberg, the most delicate, most feminine of all

the magicians of the keyboard, but with a technic that was elevated by means of innumerable, incomprehensible details, as the prophet of an 'ivory romanticism' (*Elfenbein-Romantik*)—thus did the young Hungarian Joseffy appear. He spun out the well known refinement of detail work to unknown, hair splitting, microscopic super refinement of details, and thus did he touch a point of sensibilities within us, which, in spite of greater masters, had not yet been awakened in our consciousness.

"Joseffy was a forcible illustration of the value of technic as an end in itself. He proved that mechanical finesse, carried to the extreme, can be elevated above mere manipulation to the rank of real artistic beauty. To be sure, it was more sensational than impressive, more a tickling of the nerves than artistic warmth, but nevertheless one felt all kinds of delightful sensations, when he caused Bach's figurative music to glitter in his own fashion in unexpected facettes, or when he played with his gossamer touch Schumann's 'Traumeswirren' or the 'Spinning Song' of the 'Flying Dutchman' or Chopin's etude in thirds.

"After him two other masters, Carl Heymann and Vladimir von Pachmann, attempted similar witchcraft, following closely in Joseffy's footsteps. It is a question whether posterity will crown such artists with wreaths. The special value of technic per se has diminished since then—the double trills of the barcarole come out better in the pianola than in the best disciplined fingers, and we reduce technic to a secondary consideration in order to judge the worth of interpretations according to their depth.

"Notwithstanding all this, we would not dispense with the memories of those triumphs, which were achieved by Rafael Joseffy; for we look upon them as the rays of light of the Liszt school, about the central fire of which we once warmed ourselves."

### May Scheider Praised for Her Micaela Performance.

In the role of Micaela, May Scheider has won warm praise in the Boston Grand Opera Company's production



MAY SCHEIDER.

of "Carmen." After the initial performance of that opera by the company in Chicago, the *Chicago American* said: "May Scheider sang the part of Micaela with much vocal charm. She has a lovely soprano voice, with much warmth in the upper register. She gave the much abused aria in the smugglers' scene with intelligence and distinction and acted sincerely. This young woman has a future." Following the second performance, the same paper remarked, "the same charming conception as on the first evening," and further stated that Miss Scheider "is a most reliable and sincerely musicianly young artist and really makes Micaela a human being."

In the various other cities where she sang this role the enthusiasm was equally pronounced. The *St. Louis Daily Globe* declared: "In May Scheider a thoroughly capable Micaela was offered. The several arias in this role which have made it famous were given beautifully." According to the *St. Louis Republic*, "she sang it (the role) in a perfect manner."

In addition to the part of Micaela Miss Scheider is to sing the roles of Marguerite, Mimi, Juliette, Gilda, Violetta and Lucia in Boston.

### Entertain Musical Editor.

(From the *Wichita, Kan., Eagle*, October 29, 1915.)

To ascertain the condition of musical affairs in the Middle West, Leonard Liebbling, editor of the *MUSICAL COURIER*, will arrive in Wichita this afternoon. Tonight he will be the guest of the *Wichita Musicians' Club* at a reception.

The reception will be given at the *Wichita Club* between the hours of 8.30 and 9.30 this evening, and will be open to any one interested in meeting Mr. Liebbling or in musical affairs. In the receiving line will be Mrs. E. Higginson, Lucius Ades, Charles Davis Carter, Jessie L. Clark, T. L. Krebs, Rafael Navas, Jetta Campbell Stanley, Evelyn Packer, Reno B. Myers and Mr. Liebbling.

(From the *Wichita Beacon*, October 29, 1915.)

Musicians and those who are lovers of the art will be given a great treat in the opportunity of hearing Leonard Liebbling, the editor of the *MUSICAL COURIER* of New York City, at the *Wichita Club* tonight. Leading musicians of the city have planned an informal reception from 8.30 to 9.30 o'clock, to be followed by a lecture by Mr. Liebbling at 9.30 o'clock.

Mr. Liebbling is touring the Middle West to study musical conditions.

Rene Devries, of Chicago, related to the noted Devries voice coaches of Chicago, is accompanying Mr. Liebbling on his tour and will also be a guest at the reception tonight.

The reception and lecture are being given complimentary to the public, and it is hoped that Wichita will be represented in the body of musical people who will attend. In the receiving line at the reception will be Mr. and Mrs. Ralph Brokaw, Mrs. E. E. Higginson, Mrs. C. C. Stanley, Rafael Navas, Lucius Ades, Jessie Clark, Evelyn Packer, Reno B. Myers, Charles Davis Carter, T. L. Krebs, Mr. Liebbling and Mr. Devries.

Dancing masters in convention declare that the cabaret is polluting their art. The restaurant cooks are yet to be heard from.—*Newark, N. J., Eagle*.

THERE are names in every language that stand for something definite—that bring up a picture as effectively as a long description. Hercules and Samson—these mean strength. Napoleon stands for military genius. He who reflects fashion is called a Beau Brummel. People have come to see a symbol in the name

## Chickering PIANOS

The very sound of the word suggests the sturdiness of a house of musical genius and craftsmanship, dating back to the workshop in which Jonas Chickering made his first piano. The leader always, recognized by musical authorities through the decades, this noble instrument represents today, as ever, the highest development of a piano.

### CHICKERING & SONS

Boston

Established 1823

Pianos and Players

Division of American Piano Company

## CHICAGO SYMPHONY ORCHESTRA PLAYS INTERESTING PROGRAM.

Works by Two Modern Composers Heard—Musical School Activities Told in Various Paragraphs—Notes.

Chicago, Ill., October 30, 1915.

The second concert given by the Chicago Symphony Orchestra on Friday, October 22, presented two modern composers in John Alden Carpenter, and William Wallace, whose symphonic poem "Villon" was given its first reading on this occasion. The poem is a clever creation, showing fine orchestral effects and a sense of color that might be expected from a man who has ability along many lines, for, in addition to having a number of musical compositions to his credit (from the splendid program notes of Felix Borowski, music critic of the Herald), it is understood that Mr. Wallace is a doctor of medicine, paints, does book binding, works with color, and is also a dramatic critic. Carpenter's "Adventures in a Perambulator" was revived and on second hearing it proved more attractive than when first given by the orchestra last season. Dvorák's "Othello" overture and Goldmark's "Rustic Wedding" symphony were also very well played by the orchestra under Frederick Stock.

GERALDINE FARRAR IN RECITAL.

F. Wight Neumann presented Geraldine Farrar and her two artistic associates—Reinold Werrenrath, baritone, and Ada Sassoli, harpist—in a recital at the Auditorium on Sunday afternoon, October 24. Miss Farrar sang the same selections that have been mentioned in the MUSICAL COURIER when she sang in Peoria and St. Louis. The audience was very enthusiastic, and in addition to her inscribed numbers on the program Miss Farrar added the "Habenera" from "Carmen" and an aria from "Madame Butterfly." Mr. Werrenrath is an artist of convincing authority and his enunciation is splendid. He sings with style and finish. Miss Sassoli played her selections very tastefully. The program was too long by forty minutes. Richard Epstein furnished excellent accompaniments for both singers.

FIRST MONTHLY RECITALS AT LOUDON STUDIOS.

M. Jennette Loudon presented some of her pupils in the first monthly recital of the season last Saturday afternoon at 614 Fine Arts Building. Some ten or twelve participated to the enjoyment of the afternoon, showing the result of careful training.

LITTLE JOAN PEERS CREATES SENSATION.

Little Joan Peers, the five year old daughter of Frank O. Peers, created such a sensation when she appeared recently with Mme. Tamaka Miura in "Madame Butterfly," when the Boston Grand Opera Company played here under Max Rabinoff, that she received an offer from Mr. Rab-

inoff to become one of the regular members of his organization. This was declined, as her parents felt that further development was necessary.

MARY WOOD CHASE SCHOOL ITEMS.

The Mary Wood Chase School of Musical Arts announces the addition of Helen E. Master to its dancing department. Classes will be formed for children and adults.

Bessie Williams Sherman, a member of the faculty of the piano department, is one of the organizers of the Suburban Music Association and is serving on the artists' program committee. The object of the association is to stimulate musical interest and to provide musical entertainment for young people by offering student membership. Five artists' programs will be given during the year, two in La Grange, Ill.; one in Hinsdale, one in Riverside, Ill., and one in Berwyn. The first program will be given in La Grange, November 5, by Hanna Butler and Mr. Sametini.

Bessie Williams Sherman has been made an active member of the Lake View Musical Society.

Zetta Gay Whitson, violinist, of the faculty, has been chosen as concertmaster for the operetta, composed by members of the Amateur Club, to be given November 29 at Orchestra Hall, the proceeds of which are to go to the Extension Fund.

Tillie Tateel, pianist, pupil of Ruth Burton, will also take part on a program to be given by the Cascascia Chapter of the Daughters of the Revolution at the Blackstone Hotel, Monday, November 1.

LAKE VIEW MUSICAL SOCIETY ANNOUNCEMENTS.

The next concert of the Lake View Musical Society will be held in Martine's Hall, Monday, November 8, at 3 p. m. Mrs. William L. Hubbard will give an opera talk on two important novelties of the Chicago opera season—"L'Amore dei Tre Re," by Montemezzi, and the "Secret of Suzanne," by Wolf-Ferrari. The concert will be preceded by a reception to the president, Mrs. William McIlwain Thompson, and Mrs. Albert J. Ochsner, president of the National Federation of Musical Clubs. A concert has been arranged by the scholarship and extension committee to be given at Orchestra Hall, Monday evening, December 6. The program will be given by Christine Miller, contralto; Tamara Swirskia, Serge Oukrainsky and Andreas Parley, Russian dancers.

MISS KINSOLVING'S ANNOUNCEMENTS.

On account of Mary Garden's cancellation of all of her American engagements, Rachel Busey Kinsolving announces that she has secured Marcella Sembrich, who will give the opening recital of the series of musical mornings on November 30, instead of November 23, at the Congress Hotel. Mary Garden was to have opened the series. Ernest Schelling, pianist, will appear on December 7, in-

stead of Moriz Rosenthal, who is unable to come to America at this time.

BERGEY PUPIL ENGAGED WITH CONCERT COMPANY.

Dorothy Krause, pianist, pupil of Mrs. Theodore S. Bergey, of the Bergey Chicago Opera School, has accepted a twenty weeks' engagement with the Clara von Wales Concert Company.

NOTES FROM WALTER SPRY SCHOOL.

The annual Chicago recital of Amy Neill, artist-pupil of Hugo Kortschak, will be given Sunday, October 31, at Central Music Hall. Mr. Kortschak has returned from the South, where he made a successful concert trip.

AMATEUR MUSICAL CLUB RECEPTION.

The Amateur Musical Club will hold its annual reception in Assembly Room, Fine Arts Building, Monday afternoon, November 1, at 2.30 o'clock. Mrs. Edward MacDowell is the guest of honor and will give a short address. Susie Burr Whyland, second vice-president, and Lois Adler, one of the directors, will supply the musical numbers.

BERTHA BEEMAN'S TALENTED PUPIL HEARD.

Cosmopolitan, therefore interesting, is the class of vocal pupils of Bertha Beeman, contralto, of the faculty of Northwestern University. What might be termed representative musical talent of communities to the East, West, North and South flock to the studio of this notable instructor, who has, during the several years of a productive career, divided her time between her native America and Europe.

On Wednesday evening last, Louella Chapmann, soprano, gave an evening in the Beeman studio to a company of discriminating college folk. Versatility was the first note sounded, for the young woman read, played the piano and sang to a degree that was wholly pleasurable. Miss Chapmann presented a tabloid version of Puccini's "Madame Butterfly," reading the story, playing the piano score, and, finally, with the assistance at the piano of Harold Carson, sang the soprano arias. The performer has youth and beauty, a great asset to her native cleverness. However, her singing is her best point. With a voice of beauty in quality, easy flexibility and one finely schooled, Miss Chapmann undoubtedly will some day be heard from in the capacity of a concert soprano.

F. WIGHT NEUMANN'S ATTRACTIONS

Fritz Kreisler will give a violin recital at the Auditorium Theatre next Sunday afternoon, November 7, under the Neumann direction. Mr. Kreisler's program contains three or four compositions of his own.

Alexander Raab, Hungarian pianist, will make his first appearance in America next Sunday afternoon, November 7, at the Illinois Theatre.

The American Symphony Orchestra of Chicago, Glenn Dillard Gunn, conductor, will be heard in a program of American music on Tuesday evening, November 9, at Orchestra Hall. George Hamlin, tenor, and Edward Collins, pianist, will be the soloists. The prices will be extremely low. This concert is not given for profit, but for the advancement of American music.

CHICAGO MUSICAL COLLEGE ANNOUNCEMENTS.

The four one act productions of opera to be given in the Blackstone Theatre, Tuesday afternoon, November 9, promise to be the most pretentious and noteworthy offerings given by the school of opera of the Chicago Musical College. Four acts from as many different operas will be included on the matinee bill, with students of the school of opera singing all the roles. The bill includes act three from "Aida," act four from "Rigoletto," act one from "Merry Wives of Windsor," act two from "The Flying Dutchman." An orchestra of thirty players under the direction of Mr. Sacerdote and Leon Sametini will be used.

**AGNES SCOTT LONGAN**  
SOPRANO  
6805 RIDGELAND AVENUE,  
CHICAGO

**Lucille STEVENSON** SOPRANO  
Address: 4335 ELLIS AVE., CHICAGO

After 11 years of most successful teaching in MAURICE VERA KAPLUN  
**BERLIN and VIENNA ARONSON**  
returned to CHICAGO  
Pianist-Pedagog Concert-Pianist  
6222 Rhodes Ave. Phone, Wentworth 8217

**MARION GREEN**  
**THOMAS N. MAC BURNIEY**

**HERMAN DEVRIES**  
VOCAL TEACHER  
Oratorio, Opera in English, French, German and Italian  
**GLENN DILLARD GUNN**  
(Conductor American Symphony Orchestra)  
PIANO ENSEMBLE AND INTERPRETATION CLASSES

PUPILS' RECITALS WITH ORCHESTRA  
OPERA PERFORMANCES WITH ORCHESTRA  
Stage Direction of **HERMAN DEVRIES** Conducting **GLENN DILLARD GUNN**  
**MRS. HERMAN DEVRIES**  
Associate Vocal Teacher  
Public School Music—Anna McPherson  
Studios, 518-528 Fine Arts Building, Chicago, Ill.

**BASSO CANTANTE**  
Auditorium Building, Chicago  
Home Phone Studio Phone  
Ravenswood 5774 Harrison 4868

**BARITONE**  
Voice Production Song Recitals  
Suite 609, Fine Arts Building  
Chicago, Ill. Phone, Wabash 4988

**BUSH CONSERVATORY**  
North Clark Street and Chicago Avenue  
KENNETH N. BRADLEY, President and Director  
EDGAR A. NELSON, Assistant Director  
COURSES IN  
EXPRESSION PUBLIC SCHOOL MUSIC LANGUAGES OPERA  
Leading to Certificates, Diplomas and Degrees. The strongest faculty ever assembled, including  
Charles W. Clark, Harold von Minkwitz, Julia Riva-King  
Edgar A. Nelson, Eleanor Smith, Guy Herbert Woodward  
Grace Stewart Potter, Robert Yale Smith, Charles E. Allum  
Rowland E. Leach, Justine Wagner, Mae Julia Riley  
and others too numerous to mention.  
The management announces exclusive teaching engagement of HERBERT MILLER, baritone, and EDGAR A. BRAZELTON, pianist.  
The Bush Conservatory is the only school of music in Chicago owning its own Dormitories.  
Fall term begins September 15th. For illustrated catalog address: EDWARD H. SCHWENKER, Secretary.



for the production. Complete scenic embellishment, together with the chorus and ballet, will be supplied by the college.

For more than thirty-five years the Chicago Musical College has given frequent productions of opera each season at the Studebaker, Illinois, Auditorium, Ziegfeld and Blackstone theatres, and the matinee on Tuesday, November 9, will enlist the services of more high class singers than have appeared hitherto in any of the student opera productions.

The college chorus will meet for the first time this season Tuesday evening, November 2, at 8 o'clock in Recital Hall, College Building. This year's chorus, under the direction of H. B. Detweiler, who was especially engaged by the college for this work, already has an enrollment of more than 200.

Horatio Connell, the baritone, has been engaged to sing as guest artist on the regular Saturday morning program in the Ziegfeld Theatre, November 6. Mr. Connell will sing immediately following the matinee by students of the school of acting and expression and dancers from the ballet department. Tillie Koenen, the Dutch contralto, is scheduled to sing today, October 30. A most enthusiastic reception was accorded Marie Sundelius, who sang last Saturday morning in the Ziegfeld Theatre for the college students and their friends. Audiences composed of the city's most prominent musicians and society people have been quick to take advantage of these concerts arranged by Carl D. Kinsey, the general manager of the college, and fully 100 persons were turned away from the Ziegfeld Theatre last Saturday morning. The usual lectures on "History of Music" by Felix Borowski are given each Saturday morning just preceding the concert.

A piano recital by students of Karl Reckzeh will be given in Recital Hall Wednesday evening, November 17, at 8 o'clock.

Piano students of Walter R. Knupfer will give a recital in the same hall on Wednesday evening, November 10, at 8 o'clock.

The concert to be given in the Ziegfeld Theatre, Saturday morning, November 13, will enlist the services of representative pupils of the preparatory piano department. This will be the first recital given by children of the college of kindergarten age since the addition of Julia Lois Caruthers as head of the preparatory department.

Mrs. Frank Tiffney, wife of the comedian, is studying with Edoardo Sacerdote, of the Chicago Musical College. Burton Thatcher and Naomi Nator, of the faculty, have been engaged to sing an additional week with the Strand Theatre Company.

#### JOHN RANKL RETURNS FROM TOUR.

John Rankl, the Chicago baritone and assistant at the MacBurney studios, has returned from a ten weeks' tour of the South and West with Thaviu's Band, and scored a fine success.

Mr. Rankl appeared recently before the Norwood Park Women's Club and the Park Ridge Women's Club.

#### KARLETON HACKETT'S PUPIL RESUMES STUDY.

Mae Sheppard, soprano, who formerly studied with Karleton Hackett, the Chicago teacher, has recently returned from California, to resume her work under his tutelage. Miss Sheppard sang principal roles with the Sheehan Opera Company and has toured considerably as soloist. She will coach here the entire winter.

#### NEW ORGANIZATION.

A new organization for the purpose of exploiting American concert artists has been formed by the Loro Gooch Musical Dramatic Bureau. The concern will finance a series of concerts during the present season on a co-operative basis, which entails no advance fee from the participating artists. The first concert of the series will be held on November 23, 8.15 p. m., at Central Music Hall. The artists for this concert will be Isaac Van Grove, pianist; Marjorie Dodge Warner, soprano, and Hugo Sansone, cellist.

#### WHITNEY TEW LOCATED IN CHICAGO.

Whitney Tew, the well known basso, of London, England, who has discovered and brought to a point of demonstration the "lost principle of vocal art of the eighteenth century maestri," is in America for the entire season, and is now booking dates for oratorio, concert and recital work. Mr. Tew may be addressed at the Fine Arts Building.

#### CHICAGO SYMPHONY ORCHESTRA AT UNIVERSITY CONCERTS.

The Chicago Symphony Orchestra will present a program consisting of works by Dvorák, Chausson, John Alden Carpenter and Brahms at the next concert to be given under the auspices of the University Orchestral Association, at Leon Mandel Assembly Hall, Tuesday afternoon, November 2. Harold Bauer will give a recital at the same hall and under the same auspices on November 23.

#### FLOYD HARRIS LEAVES FOR NEW YORK.

Floyd Harris, the pianist, left last Saturday for New York, where he will fill engagements. Mr. Harris' travels

have been most extensive and he has friends and acquaintances in every city of prominence in the United States. He recently played at a number of musicales here. He is a pupil of Birdice Blye.

#### SHERWOOD SCHOOL FACULTY RECITAL.

Several recitals were offered the Chicago public on Thursday evening, three of which appeared to be indeed distinctive. At the Fine Arts Assembly room, the members of the Sherwood Music School gave a miscellaneous program, winning the appreciation of a capacity house. Unfortunately, owing to a multiplicity of unavoidable engagements, the entire program was not heard by this writer, who missed the initial number played by the Divinoffs. Distinction was lent the occasion by the appearance of Georgia Kober, president of the institution, and one of the very best women pianists of the present day. With George Kurtz, the beautiful MacDowell concerto in D minor (first movement) was played at times magnificently, though in places the ensemble was doubtful, to be mild in stating a self-evident fact. Miss Kober's ability is too well known and her position too well established to need further praise, and Mr. Kurtz does excellent things in spots.

Superb is the word for the vocal work of Permelia Newby Gale. Every note is beautiful, because of an unusual gift from the gods; but the art of singing is the absolute undisputed possession of this artist. Attention to detail making for finish, is one point claiming recognition; another is the remarkable carrying power of a voice which is not "big," but seems so—answering the same purpose. "Nuages," by Georges, left nothing to be desired unless it were "more." The addition was "If You Loved Me," an old Irish tune adapted by Tina Mae Haines, whose sympathetic accompaniment at the piano was an added pleasure. The poem of the song, which is Miss Haines' own, is beautiful.

Isaac Van Grove, whose reputation as a soloist and accompanist is extensive, assisted several times on the program. His past mastery of piano technique, and his musical intuition, a real necessity in the art of accompanying, serve him well. Then he has a broad knowledge of the actual and traditional phase of music literature—vocal and instrumental—an acquisition possessed by too few. The remainder of the program was not heard.

#### A YOUNG SINGER HEARD.

Archibald J. Cameron, possessor of a big baritone voice with the apparent range of a basso, gave the major part of a musical program presented by Mrs. W. C. Scofield, former assistant to the late Signor Marescalchi.

Mr. Cameron began with "The Two Grenadiers," by Schumann, and an aria from Handel's "Messiah." He uses his voice well, an organ which seems to possess fine possibilities. The audience was enthusiastic.

#### KRAMM PRESENTS PUPIL.

Max Kramm, an established teacher here, is wont to give an occasional soiree in his artistic studio in Kimball Hall. Jessie Comlossy, a pupil of Godowsky, formerly and now of Max Kramm, gave a technical as well as musicianly piano recital which was highly appreciated by a distinguished gathering.

#### FIRST CONCERT OF SOCIETY OF AMERICAN MUSICIANS.

The first Saturday afternoon concert of the Society of American Musicians was given on October 30 at Fullerton Hall, Art Institute, by Hugo Kortschak, first violin; Cesar Linden, viola; Jane Mars Waterman, piano; A. Goldman, second violin; Walter Ferner, cello; Mrs. Dagmar A. Herem, piano, and George Gordon Beck, basso.

#### CIVIC MUSIC ASSOCIATION ARRANGES SERIES.

A series of Sunday afternoon concerts has been arranged by the Civic Music Association to be held in schools here in order to give the poorer residents of the city a chance to hear high class orchestral music. Three schools already have been selected and six concerts are to be given at each school, beginning October 31. The Commonwealth Edison Orchestra, Morgan L. Eastman, conductor, will give the concert at the Lane Technical High School.

#### SPRY LECTURES ON "FAIRYLAND."

An interesting talk was given on Tuesday afternoon, October 26, by Walter Spry, before the Lake View Woman's Club. Mr. Spry's subject was Horatio Parker's prize opera, "Fairyland," recently presented before the Federated Woman's Club at Los Angeles. Mr. Spry is peculiarly well equipped for his subject, as he acted as musical critic for one of the Los Angeles papers and attended several rehearsals, so that he had the contents of the opera thoroughly in hand. He gave a short synopsis of the story, bringing out the salient points and illustrating them with the various themes.

He was ably assisted by Alexander Krauss, one of the faculty of the Walter Spry School, and also one of the members of the Chicago Symphony Orchestra since its inception. Mr. Krauss draws from his instrument a singing

**EMILIO de**  
**GOGORZA**  
**STAR MALE SOLOIST**  
**MAINE FESTIVAL OCT. 7-13**  
 AMONG HIS OTHER ENGAGEMENTS ARE:  
 RECITALS IN  
**Boston, OCT. 25    New York, NOV. 8**  
**Chicago, DEC. 2**  
**Pacific Coast Tour January AND February**  
**Now Booked**  
**New Orleans, March 27**  
 For Dates Apply Exclusively to  
**WOLFSOHN MUSICAL BUREAU, 1 West 34th St., New York**

tone of peculiar warmth and beauty, and as interpreted by these two artists the overture, the "Song of the Rose" (which has become widely known, as sung by Marcella Craft, who created the role of Rosamund) and the intermezzo gained new beauties.

#### MACBURNAY STUDIOS RECITAL.

Thos. N. MacBurney presented Florence Pettinger, mezzo soprano, in a recital at the MacBurney studios on Monday evening, October 25. Miss Pettinger has a voice of ample volume and range, as well as sufficient coloring, to make such a recital a really interesting affair. Her control of the mezza voce was delightful. Miss Pettinger's singing of the "Bohemian Cradle Song" by Smetana was a charming bit of work in pianissimo. The program was well arranged, well balanced, and Miss Pettinger's singing was a distinct credit to the high grade of work always in evidence in the MacBurney studios. Grace Grove provided faultless accompaniments.

The next recital of the present series will be given by Elsa Fern MacBurney, wife of the able mentor, Thomas Noble MacBurney.

#### HARRY CULBERTSON ANNOUNCES JANUARY MUSICALES.

A series of five Sunday afternoon musicales, to be presented at the Fine Arts Theatre during January, will be the means of introducing a new aspirant for managerial honors to the local field. Harry Culbertson, who, during the past few years has been unobtrusively securing business for a great many artists, is to establish at this series a new idea, and one well worthy of bearing fruit. This is, the selling of season tickets for the series at an extremely low rate, thus giving students who cannot afford high prices an opportunity of hearing leading artists at a price within their means. Those announced are Tilly Koerner, the Dutch contralto; Oscar Seagle, baritone, who has already been heard with great success in Chicago; the Zoellner Quartet, an ensemble which has become most popular throughout the country, but which will at this time make its first bow to local concertgoers; Hugo Kortschak, violinist, and Thuel Burnham, the American pianist. Mr. Burnham's fame abroad has preceded him to this country and his appearance in recital will be awaited with interest. Further details will be announced later.

#### NOTES.

When the Knights Templar of the State of Illinois held their fifty-ninth annual conclave at Medinah Temple, last Monday evening, the Commonwealth Edison Orchestra of 100 men, with Morgan Eastman directing, was chosen to play the program. Wagner, Dvorák and Schubert figured on the program.

Helen Allen Hunt, contralto, for many years soloist of the First Church of Christ, Scientist, in Boston, an artist who has appeared with the Handel and Haydn Society, Boston Symphony Orchestra, and in concerts and recitals throughout the East, will be one of the artists featured by Ernest Briggs in the Central West for the season of 1916-1917.

The Germanistic Society of Chicago announces that its ninth lecture season will begin on Tuesday, November 2, with a lecture-recital at Fullerton Hall, Art Institute, by Louis Victor Saar and Hans Schroeder, both of Cincinnati. The lecture will be on "Johannes Brahms and His Songs." The following two recitals on November 16 and 30 will be given by Dr. Eugen Kuehnemann.

Advance piano pupils of Silvio Scionti and Kurt Wanick, and voice pupils of Ragna Linne, and violin pupils of the American Conservatory will appear in recital at Kimball Hall, Saturday afternoon, November 6.

A two piano recital is announced for Monday evening, November 8, at the Little Theatre, Fine Arts Building, when Josephine Large and Lois Adler will furnish the program.

## METROPOLITAN OPERA SUBSCRIPTION OPENS FOR THE BOSTON SEASON.

New York's Big Organization Will Invade the Hub Next Spring—Cecilia Society to Perform Franck's "Beatitudes"—Third Pair of Symphony Concerts—General Reviews and Announcements of Current Interest.

Symphony Chambers,  
Boston, Mass., October 31, 1915.

Subscriptions for the three weeks' season here by the Metropolitan Opera Company, April 3 to 22 inclusive, are now receivable at Symphony Hall. The performances are divided into two series, the first including Monday, Wednesday and Friday evenings and Saturday afternoons, and the second Tuesday, Thursday and Saturday evenings and Wednesday afternoons. There will be few repetitions, as it is proposed to give twenty operas in the twenty-four performances. It is understood that the repertoire will include, for the first time in Boston, Strauss' "Der Rosenkavalier," Moussorgski's "Boris," Borodin's "Prince Igor," Giordano's "Mme. Sans-Gene" and Granado's "Goyescas." The operas will be mounted exactly as in New York, and all of the principal singers will be heard in their usual roles. Among the latter are several newcomers to Boston.

### CECILIA SOCIETY TO GIVE FRANCK'S "BEATITUDES."

Announcement is made by the Cecilia Society, Chalmers Clifton, conductor, that the soloists for the first concert of the season, to be given in Jordan Hall on December 16, will be George Harris, Jr., tenor, and Marion Green, basso. Mr. Harris is well known in Boston as an oratorio and concert singer, but Mr. Green is new to this city. He has been prominent for a number of years in the Middle and Far West, where he has appeared as soloist with the Chicago, Minneapolis and St. Louis Symphony Orchestras. He was also selected as soloist on several occasions by the New York Philharmonic Society and the Mendelssohn Choir, of Toronto.

The "Beatitudes" of César Franck, presented by the Cecilia Society with two such excellent soloists and the assistance of fifty members of the Harvard Glee Club, promises an unusual performance for the opening concert of the season.

### SYMPHONY PROGRAM.

The Boston Symphony Orchestra gave its third public rehearsal and concert in Symphony Hall on Friday after-

noon, October 29, and Saturday evening, October 30. Ossip Gabrilowitsch was the piano soloist. The program was as follows: Brahms' symphony in E minor, Schumann's overture to Bryan's "Manfred," Chopin's piano concerto in E minor, and Berlioz's overture, "Le Carnaval Romain."

At the first concert this season, the orchestra played Brahms' "Tragic" overture. By comparison, his symphony presented this week was depressing in effect. There is something akin to the sublime of the former, but the latter is of the earth, earthy. It suggests Bryant's line, "The melancholy days have come, the saddest of the year," and is written in a spirit of hopelessness, that occasionally bursts forth into lamentations. As such it was given a memorable interpretation.

Schumann's overture was appropriate after Brahms' work. It is essentially romantic—passionate, exotic, poignant and altogether impetuous.

In Chopin's concerto, Mr. Gabrilowitsch played with his usual faultless technic and fine sense of proportion. Together with the orchestra, he managed to bring out the latent qualities of the music, and, in a measure, revitalized its classic chasteness. It would seem, however, that the piece were best suited to a smaller hall, as many of the niceties prove ineffectual in so large a performance.

Berlioz's overture is rich in instrumental coloring and vividly inspiring in effect, and brought an interesting program to a fitting conclusion.

The Boston Symphony Orchestra will not give its usual rehearsal and concert here next week, but the program for November 12 and 13 is as follows: Rimsky-Korsakoff, symphony, "Antar"; Walter Braunfels, carnival overture, "Princess Brambilla"; Handel, scena, "Sweet Bird that Shun'st the Noise of Folly"; Handel, concerto for two wind choirs and string orchestra, and Mozart, two airs from "The Marriage of Figaro."

### BISPHAM GIVES UNIQUE PERFORMANCE.

In Jordan Hall, on the evening of October 29, David Bispham and his company presented Hugo Muller's one act play, "Adelaide," preceded by a musical farce, called "The Rehearsal." The "Adelaide" cast was as follows: Ludwig van Beethoven, David Bispham; Herr Rudolphe, his landlord, Graham Harris; Clara, the landlord's daughter, Idelle Patterson; Franz, her musician sweetheart, Henri Barron; Frau Sepherl, a laundress, Kathleen Coman; Adelaide, Beethoven's beloved, Marie Narelle.

Mr. Bispham, as Beethoven, achieves a masterpiece of impersonation. In depicting the eccentricities, the emotional struggles and the growing deafness of the great composer, he presents a touchingly realistic picture, in which his own unusual histrionic ability and power of delineation are given full scope. The work of the other characters is also commendable, particularly Idelle Patterson, who reveals a delightfully sympathetic soprano voice. Henri Barron, in the song, "Adelaide," is at his best, while the finale, the first theme of the "Moonlight" sonata, interpreted by Mr. Bispham, supplies a fitting and impressive conclusion to the performance.

### HINKLE-GRAINGER APPRECIATIONS.

Seldom is singer heard with greater pleasure than was Florence Hinkle, when she appeared in joint recital with Percy Grainger, the pianist-composer, at Symphony Hall, last Sunday afternoon, October 24. Her's is a voice of pure song—spontaneous, exquisitely poised and unexcelled in lyric beauty. In it the more ethereal moods—joy, love, laughter—find perfect expression. Its quality is not dramatic, but for bird-like aspirings, exalted flights and intrinsic art, it is unsurpassed.

Miss Hinkle's list was quite extensive, including four classics from Schubert, Schumann, Liszt and Brahms; a characteristic French group, and four Anglo-American pieces. Liszt's "O komm im Traum" and Brahms' "Meine Liebe ist Grün" probably displayed the singer at her best.

Mr. Grainger's contributions to the program were equally extensive and illuminating. His temperament imbues his interpretations—through him they exemplify emotional intensity and artistic satisfaction. His work is both ardent

and distinctive. Grainger's own compositions, two of which were included, are typical of his later work. They are realistic—quaintly so—yet abounding in half-forgotten memories.

### FARRAR AND WERRENATH DELIGHT LARGE AUDIENCE.

Geraldine Farrar, assisted by Reinald Werrenrath, baritone; Ada Sassoli, harpist, and Richard Epstein, pianist, gave a delightful concert in Symphony Hall, Saturday afternoon, October 30. The audience was large and enthusiastic in its appreciation. The program, while somewhat long, was artistically sustained at every stage. Miss Farrar's interpretations were sincere and warm. She succeeded in stirring the imaginations of her auditors (a no mean accomplishment) and many will treasure in memory her good work.

Mr. Werrenrath's baritone voice is magnificent and thoroughly artistic. He sang with vigor and intelligence, appearing at his best, probably, in his German group and Massenet's aria, "Vision Fugitive." Miss Sassoli's harp numbers were thoroughly enjoyed. Mr. Epstein furnished able accompaniments.

### TREMONT TEMPLE COURSE.

The first of the six concerts in the Tremont Temple series will take place on the evening of November 11. It is reported the subscriptions have been so numerous that the course will in all probability be extended next season to include two additional concerts.

The artists for the opening concert are Evelyn Scotney, soprano; Howard White, baritone, and Irma Seydel, violinist—all well known and well liked by Boston audiences. As heretofore, this is termed the "Scottish Night," and both Mme. Scotney and Mr. White will include groups of Scottish songs. Miss Seydel will play Lalo's "Symphonie Espagnole," a group of shorter pieces of Gluck, Kreisler, Brahms, and a composition of her own.

Other concerts in the series are announced for Thursday evenings, December 2, January 13, February 3 and 24 and March 16.

### DAVID BISPHAM GUEST OF HONOR.

On the afternoon of October 27, Theodore Schroeder, the distinguished Boston basso-cantante and vocal coach, gave the first of his this season's series of big "artists' receptions" at his magnificent studio-salon in the Gainsboro Building. The guest of honor was the celebrated baritone, David Bispham, an intimate friend and colleague of Mr. Schroeder. In his usual gracious manner Mr. Bispham seemed most delighted to receive the influx of musicians, artists and social leaders who for two delightful hours thronged the spacious salon. It was a notable gathering, and the prevailing vogue of royal purple in the ladies' costumes made a rich color-scheme against the elaborate decorations of yellow and white chrysanthemums.

As honorary hostesses for the occasion were Mesdames Jean Paul Selinger, Curt Freshel, Walter Copeland Bryant, Charles W. Parker, Jr., Francis Edgar Stanley, John A. Barbour, Charles H. Bond, Fred L. Milliken, Edith Noyes Greene and Lotta Crabtree.

Among the guests were the following: Josef Adamowski, Antoinette Szumowska, May Sleeper Ruggles, J. Franklin Botume, Guy Maier, Lee Pattison, George Copeland, Helene Hopekirk, Maud Paradis Lane, Emiliano Renaud, Harriet Eudora Barrows, Bertha Barnes, George W. Chadwick, Mr. and Mrs. Guy Currier, Mr. and Mrs. John Craig, Wendell H. Luce, Vian Strickland, Dr. A. T. Davison, Gertrude Edmands, Jennie Patrick Walker, Annie M. Knott, Miss Knott, Myra B. Lord, Irving C. Tomlinson, Mrs. Folsom, Mr. and Mrs. Louis H. Elson, Alice Eldridge, Mr. and Mrs. Reinhold Faellon, Mr. and Mrs. Walter B. Farmer, William Arms Fisher, Mr. and Mrs. John H. Gutterson, Evelyn Fletcher Copp, Mrs. Pierre A. Field, Mr. and Mrs. John Monro Longyear, Mr. and Mrs. Burton Felton, Mabel Going, Mrs. Edward Ginn, Mr. and Mrs. J. Livingston Grandin, Jr., Mr. and Mrs. E. M. Hallett, Mr. and Mrs. Jos. Lancaster, Major Henry Lee Higginson, Mr. and Mrs. Henry W. Jewett, Mr. and Mrs. Walter H. Kilham, Mr. and Mrs. John S. Kent, Mr. and Mrs. Malcolm B. Lang, Margaret Ruthven Lang, Mabel H. Daniels, Carl Lamson, Alice Wentworth MacGregor, Mr. and Mrs. Everett Morse, Minnie Little Longley, Mr. and Mrs. Thomas F. Murray, Mr. and Mrs. Henry L. Mason, W. R. MacDonald, Frederick Johns, Philip Hale, Mrs. Edward MacDowell, Katherine Hamlen Jones, Mrs. Lewis Crosett, Mr. and Mrs. Eugene N. Foss, Mr. and Mrs. James J. Storrow, Mr. and Mrs. Charles L. Edgar, José Shaun, Joseph Ecker, Mrs. O. H. Merrick, Miss M. E. A. McAleer, Mrs. J. Walter May, Mr. and Mrs. L. H. Mudgett, Albert Stoessel, Miss Stoessel, Mrs. Joseph N. Smith, George Rasely,

## ALBERT STOESEL

VIOLINIST

Studio Address, 729 Boylston St., Boston, Mass.

## HARRIOT EUDORA BARROWS

Teacher of Singing

610 PIERCE BUILDING, COPLEY SQUARE, - - BOSTON

## Mr. and Mrs. HUBBARD

VOCAL INSTRUCTION Symphony Chambers, BOSTON

## IRMA SEYDEL VIOLINIST

Personal Address 1294 Commonwealth Avenue, Boston, Mass.  
Management: Gertrude F. Cowen, 1451 Broadway, New York

## JOSE SHAUN

THE NEW AMERICAN TENOR Eastern Tour Now Booking  
For Oratorio, Concert or Recital Engagements  
Address care Musical Courier Co., 437 Fifth Ave., N. Y.

The Concert Direction for New England

## Mr. W. R. MACDONALD

(OF FORMER BOSTON OPERA CO.)

STEINERT HALL  
162 BOYLSTON ST.  
BOSTON, MASS.

Now Booking for Season 1915-16

CONCERTS, MUSICALES, RECITALS,  
PRIVATE ENGAGEMENTS

# HEINRICH

# GEBHARD

# PIANIST

A. H. Handley, Representative  
Steinert Hall, Boston, Mass.  
STEINWAY PIANO USED



Mrs. William Gray Adams, Mr. and Mrs. John Chipman, Mr. and Mrs. William Dana Orcutt, Mrs. Elmer J. Bliss, Mr. and Mrs. Lionel P. Storr, Dr. W. G. Underhill, Mme. Arnaud (New York), Mrs. Albert H. Ochsner (Chicago), Nathan Haskell Dole, Augusta Rotoli, Miss Massey, Florence Jepperson, Helene Tardivell, Mrs. Tardivell, Prof. and Mrs. Clarence G. Hamilton, Joseph Stout, Philips Loyal Shawe, Hazel Henry, Jeanette Belle Ellis, Mrs. Edwin U. Curtis, John Orth, Mrs. Thomas Jefferson and many others prominent in the musical and social life of greater Boston.

Some of the well-known artists who were prevented from attending on account of professional engagements out of the city and who sent letters of regret were: Dr. and Mrs. Karl Muck, Mr. and Mrs. Anton Wittek, Georges Longy, Bertha Cushing Child, Grace Bonner Williams, Alice Nielsen and Mr. and Mrs. Emil Mollenhauer.

#### GERALDINE DAMON RETURNS TO BOSTON.

Geraldine Damon, who for the past twelve years has taken a leading part in Pittsburgh music circles, has opened a vocal studio in the Pierce Building. Miss Damon is well remembered as a native of Boston, and her return will be welcomed by many friends and former associates. She is possessed of a rare contralto voice and a delightful personality. As a teacher her success has been conspicuous.

#### ONDRICEK PROGRAM DISAPPOINTING.

Mr. and Mrs. Emanuel Ondricek, with Alfred de Voto as accompanist, gave a violin concert of Slavic music in Jordan Hall on the evening of October 28. The program included a suite by Moszkowski, a cavatina by Cui, a Hungarian dance by Rachmaninoff, selections from Juon's "Six Silhouettes" and Suk's "Four Compositions," and a Bohemian dance from Smetana's opera, "The Sold Bride."

On the whole, the evening was a distinct disappointment. The fault was not attributable to the artists—their interpretations were notable for technical brilliance and warmth of expression—but rather to the program submitted. It was too conventional, too tunelessly exacting, too devoid of color. The numbers were all new to Boston, and in their novelty lay their chief virtue. Of them all Rachmaninoff's dance alone was distinctively and unmistakably Slavic in theme and color.

#### ANNOUNCEMENTS.

The Philharmonic Society of New York, Josef Stransky conductor, will be heard in an afternoon concert at Symphony Hall, on Sunday, November 7. The program comprises Rimsky-Korsakoff's symphonic suite "Schéhérazade," Reger's variations and fugue on a theme by Mozart, Saint-Saëns' concerto in C minor for piano and orchestra, and Wagner's overture to "Tannhäuser." Harold Bauer is the assisting pianist.

Nicola Oulukanoff, the noted Russian baritone, heard formerly with the Boston Opera Company, will give a concert of classical and operatic pieces in Jordan Hall on the evening of November 8. Mr. Oulukanoff will be assisted by Mme. Kalova Ondricek, violinist, and Alfred de Voto, pianist. The program is drawn entirely from Russian sources, the vocal numbers being given for the first time in America.

Heinrich Gebhard, famous for his sympathetic interpretation and technical perfection, will be heard in a piano recital at Steinert Hall on the afternoon of November 9. Mr. Gebhard's program includes compositions by Bach, D'Indy, Chopin, Liszt and an ultra-modern group by Bela Bartok, Carl Engel, Schoenberg and Ornstein. The latter group is new to Boston.

George Copeland, unexcelled interpreter of Debussy and a favorite with Boston audiences, will give his first piano recital this season in Jordan Hall on the evening of November 9. Mr. Copeland will undertake a strikingly diversified program, including compositions by Rameau, Mozart, Chopin and Schumann, as well as Erik Satie, Rachmaninoff, Stravinsky, Debussy, Granados and Groves.

Evan Williams, the famous Welsh tenor, whose work in choral music has won frequent applause from Boston audiences, will be heard in an interesting program at Jordan Hall on the evening of November 10.

Fannie Bloomfield Zeisler, long recognized as one of the world's foremost pianists, will give her annual Boston recital in Jordan Hall on the afternoon of November 11. Mme. Zeisler's recital here last season was eminently successful.

Marguerite Melville-Liszewska, the noted pianist, will be heard in a recital at Jordan Hall on the afternoon of

November 13. Besides a group from contemporary composers, the program includes Chopin's sonata in B minor and Brahms' delightful fantasia, "Scenes of Childhood."

V. H. STRICKLAND.

#### Felice Lyne's Success in Role of Elvira.

Felice Lyne, the young American prima donna, who made her New York debut in opera in the role of Elvira in the Boston Grand Opera Company's representation of Auber's "La Muta di Portici," two weeks ago, again was heard in this same opera Saturday evening, a review of which appears elsewhere in this issue. Although the opportunities offered are limited, Miss Lyne made the most of each, and gave a sympathetic delineation of the role of the princess. In her solo in the first act and the duet with Alfonso at



FELICE LYNE AS PRINCESS ELVIRA, IN "THE DUMB GIRL OF PORTICI."

the beginning of the third act, Miss Lyne displayed a coloratura voice of much purity and beauty. She was warmly applauded, receiving many curtain calls and floral tributes.

#### Dudley Buck Presents Two Artist Pupils in Delightful "Hour of Music."

Marie Morrissey, contralto, and Wilfred Glenn, basso, professional artist pupils of Dudley Buck, furnished an exceptionally enjoyable "hour of music" at the latter's attractive Aeolian Hall studios, New York, Friday evening, October 29. Both were suffering from severe colds, but in spite of this each rose to the occasion and gave to a goodly company assembled a program of song which was thoroughly enjoyed. This was the list of numbers given:

Duet, "It was a Lover and His Lass," Walthew, Mrs. Morrissey and Mr. Glenn; "I am a Roamer," Mendelssohn, "The Seraglio's Garden," Sjogren, aria, "Hear Me, Ye Winds and Waves," Handel, Mr. Glenn; "O Mio Fernando" ("La Favorita"), Donizetti, Mrs. Morrissey; "O, tu Palermo" ("I Vespri Siciliani"), Verdi, Mr. Glenn; "Lungi del caro bene," Secchi, "Morgen," Strauss, "J'ai pleuré en reve," Hüe, Mrs. Morrissey; "The Horn," Flegier, "To Anthea," Hatton, "If I Could Know," Westgate, "Down Deep Within the Cellar," Old German, Mr. Glenn; "The Star," Rogers, "My Dream," Buck, "The Rosy Morn," Ronald, Mrs. Morrissey; duet, "Ah! Love Open for Us Thy Pinions," Palicot, Mrs. Morrissey and Mr. Glenn.

Elsie Cowen at the piano was, as usual, a skillful accompanist.

#### South American Manager Engages Morse.

Earl W. Morse, the violinist, played at Steinway Hall, New York City, on October 29, for a number of music critics, including Roy Chandler, the South American manager. Mr. Morse made an exceptional impression with his playing; in fact, he made such a great hit with Mr. Chandler that the latter gave Morse's New York representative, Richard Pitrot, instructions to make out a contract for a South American concert tour, beginning next spring.

#### Grand Forks Musicians Enthusiastic

##### Over Zoellner Quartet.

With the caption, "Audience Is Enthralled by Zoellners," the Grand Forks (S. Dak.) Daily Herald of October 23 publishes an enthusiastic account of the concert given the evening previous by the members of the Zoellner Quartet. A portion of this report is reproduced herewith:

Without any exception, the most delightful and most thoroughly enjoyed chamber music concert ever heard in this city was that given last night at the auditorium by the Zoellner String Quartet. Much had been expected of this superb organization, but the artists far exceeded all expectations. While an appreciation of this high grade music has been growing in Grand Forks, never has a string quartet produced so much enthusiasm as did the Zoellners last night. The Zoellners are so human, so gracious, so friendly in their attitude, that each person in the audience felt that they were playing for him alone. One feels an inspiration that is almost holy as the music comes thrilling to him from the very hearts of the players, for the Zoellners play with a depth of feeling and sublimity of emotion that is transporting.

Many times during the evening the applause was so prolonged and insistent as to elicit encores to which the Zoellners responded. And after the last number had been played the audience, still thirsting for more, sat in a storm of applause until these charming artists graciously responded with an encore. And even when that was done, and they could not in courtesy ask for more, the people seemed still reluctant to let the musicians go. As the people passed out many of them stopped at the box office to voice their appreciation of the Zoellners, and to ask that they be given another opportunity to hear them again next year. The Zoellners have made for themselves a very secure place in the regard of music lovers, and they will be remembered when other organizations of their kind who have appeared here have been forgotten.

#### Greta Torpadie to Sing at Vanderbilt Hotel Concerts.

Greta Torpadie, the charming young singer, who is well known for her recitals in costume and one act operettas given in conjunction with Einar Linden, the Danish tenor, has been reengaged for the Sunday evening concerts to be given throughout the season at the Vanderbilt Hotel, New York City. This will be Miss Torpadie's third season at these concerts, thus proving her one of the most popular of the artists heard at these series. Two years ago she sang there five times, and last year six times, beginning with the brilliant opening concert. Besides singing songs in French, German, English, Italian and Swedish in costume, and offering "straight" concert programs, Miss Torpadie and Mr. Linden at one of these concerts presented one of the most popular of their operettas, "Mam'selle Mariette," in French, by Emile Bougeois.

#### Marguerite Beriza at the Metropolitan, November 8.

A gala performance will be given at the Metropolitan Opera House on the evening of November 8 for the benefit of the Société Fraternelle des Artistes. The absolute need of the suffering French people is so great that M. Bonheur, director of the Theatre Français d'Amerique, has organized this benefit. Mme. Beriza, formerly of the Opera Comique, now engaged for the full season of the Chicago Opera Association, will sing a song especially written for the occasion by Camille Decreus.

The French Ambassador, Jules Jusserand, with his entourage, will be present.

Mme. Beriza is under the management of Mrs. Herman Lewis.

#### Harold Bauer's First New York Recital.

Saturday afternoon, October 30, at Aeolian Hall, Harold Bauer played the following program: Brahms' sonata in F minor, Schumann's "Kinderscenen," Chopin's "Polonaise Fantasie," Cesar Franck's prelude, aria and finale, four inventions by Bach, and three Debussy numbers.

Mr. Bauer played exceedingly well, and his readings were most authoritative and satisfactory.

#### Mozart Musicale, November 6.

The New York Mozart Society, Mrs. Noble McConnell, president, will give its first musicale of the season, Saturday afternoon, November 6, in the grand ballroom of the Hotel Astor, New York City.

David Bispham and his associating artists will present "Adelaide" and "The Rehearsal" on that occasion.

#### Wilson Sings at Ethical Culture Service.

On Sunday, October 31, Gilbert Wilson, basso-cantante, sang at the Meeting House of the Society for Ethical Culture, Sixty-fourth street and Central Park West, New York, the following solos: "Rolling in Foaming Billows," from "The Creation"; "God Shall Wipe Away All Tears," Harker; "Night Hymn," Beethoven.

# CHRISTINE MILLER

Is Singing

GOOD NIGHT—By MARY TURNER SALTER

THE NIGHTINGALE—By WARD STEPHENS

THE NIGHT HAS A THOUSAND EYES

—By WILLIAM ARMS FISHER

TO ONE I LOVE—By LOUIS VICTOR SAAR

A WOMAN'S LAST WORD—By WILLIAM DICHMONT

### Chicago Opera Artists Arrive.

Among those who arrived on the steamer Rotterdam which docked Sunday were a number of operatic singers, whose names are familiar to the opera goers of America.

Emmy Destinn, the well known American soprano (having just received her final naturalization papers), arrived and appeared in a most happy mood and high spirits. She will remain in New York a few days before going to Chicago, where she will open the season in "Gioconda." She will also appear during the season in a number of her most popular roles and her acquisition by the General Director, Cleofonte Campanini, has been well received by the Chicago public. Mme. Destinn has been spending the summer on her estate near Prague and reached Rotterdam just in time to take passage for America.

Louise Edvina, the beautiful English soprano, also a member of the Chicago Opera Association, embarked at Falmouth and will make her initial bow to the Chicago public in Charpentier's "Louise." She will also create there the role of Fiora in "L'Amore dei Tre Re," Montemezzi's new opera, which has achieved a brilliant success at New York. Mme. Edvina will also sing in "Tosca," "Butterfly," "Pelleas and Melisande," "Faust" and in other roles of her extensive repertoire and will no doubt meet with success in Chicago. She was connected with the former Boston Opera Company, and for several years was a leading soprano of the Royal Opera at Covent Garden, London.

Octave Dun, a French tenor will also join Maestro Campanini's forces as well as Desire Defrere, the Belgian baritone. Both artists were formerly connected with the Theatre Monnaie at Brussels and Royal Opera, Covent Garden.

Egen Pollak, the new conductor of Wagnerian operas, was also a passenger on the Rotterdam. After considerable difficulty in obtaining his release from the Frankfurt Opera House, where he has been for three years, special efforts on the part of Julius Daiber, Mr. Campanini's assistant, resulted in a special permit being obtained at London from the English Foreign Office guaranteeing that his voyage to America would not be interfered with. He will conduct all of the German operas at Chicago, including the "Nibelungen Ring" and "Parsifal." Mr. Pollak has conducted with much success at the Royal Opera, Covent Garden and the Theatre Champs Elysee during the last theatrical season of 1914.

Julius Daiber, the secretary of the Chicago Grand Opera Association, will remain in New York a few days before leaving for Chicago, in order to make railroad arrangements with the other artists who are due to arrive here from France and Italy. Among those coming will be Charles Dalmores, Supervia Conchita, the new Spanish soprano; Maria Kousnezoff, the Russian lyric cantatrice; Carmen Melis, the Italian dramatic soprano; Amedeo Bassi, Lucien Muratore and Lina Cavalieri, Hector Dufranne, Francesco Federici, Marcel Maguenat, Titta Ruffo, Vittorio Arimondi, Gustave Huberdeau, Constantin Nicolay, Marcel Charlier and Attilio Parelli.

### Jacobs Conducts New Orchestra.

Under the direction of Max Jacobs, the New York Orchestral Society gave the first of a series of popular symphony concerts Sunday evening, October 31, at the Standard Theatre, New York. This organization, which is made up of fifty musicians, conducted by Mr. Jacobs, presented an excellent ensemble. They played the overture to "Oberon" (Weber), Schubert's unfinished symphony, the "Peer Gynt" suite (Grieg), the ballet music from "Faust" (Gounod), and brought the program to a brilliant close with Tchaikowsky's "Marche Slav." Although there were various places that were a little rough, as a general thing the work was very good indeed, especially considering the comparatively recent organization of this society. Particularly well played was the "Peer Gynt" suite, which was enthusiastically applauded by the audience, and the last movement of which was repeated. Mr. Jacobs had his men well in hand, and was able to obtain some fine color effects.

Alice Verlet, soprano, formerly with the Grand Opera of Paris, was the assisting artist. She sang "Caro Nome," from "Rigoletto" (Verdi), and the "Jewel Song," from "Faust" (Gounod), displaying a pure coloratura voice. After her first number she sang an encore, and was obliged to repeat it. The "Jewel Song" was especially well sung.

Altogether it was a most successful concert, and the series promises to become a popular institution.

### Janpolski Will Introduce Novelties at Recital.

Albert Janpolski, the Russian-American baritone, will give a song recital in Aeolian Hall, New York, Thursday evening, November 11. Italian, German, Russian and English songs will figure on his program, which is printed on another page of this issue of the MUSICAL COURIER. Mr. Janpolski's programs are anticipated by music lovers, as they contain many novelties of the Russian school. At this recital he will sing for the first time Rachmaninoff's "Christ Risen." This is not a sacred song, but an expres-

sion of disapproval to the churches that still keep on singing "Christ Is Risen," while brother hates brother and the world is full of bloodshed and selfishness. Another novelty will be the Gretchaninoff "Through the Steppes," a gloomy picture of the Russian's life in the steppes until light and love come to his life. Janpolski will sing also for the first time the "Blasted Flower" of Gretchaninoff. The "Volga Boat Song" and "Klinka," the Russian folksong, will be sung by special request, as to Mr. Janpolski belongs the credit of introducing these songs to America, both in concert and on the talking machine records.

A partial list of the box holders and subscribers for the baritone's recital includes the names of Mr. and Mrs. J. S. Morgan, Mr. and Mrs. H. L. Satterlee, Mr. and Mrs. Charles R. Crane, Rev. Henry E. Cobb, Mr. and Mrs. James B. Mahon, Mrs. Frederick Baldwin, Mary Greenwood, Mr. and Mrs. Franklyn Paris, Mr. and Mrs. Charles Ditson, Gen. and Mrs. Louis W. Stotesbury, Rev. W. P. Merrill, Mr. and Mrs. John M. Grant, Mr. and Mrs. James Montgomery, Mr. and Mrs. Paul D. Cravath, Dr. Frank S. Miller, Mr. and Mrs. Howard van Sinderen, Mrs. and Miss Krajewsky, Mrs. and Golda Correa, Mr. and Mrs. W. Pierson Hamilton and others.

Several musical clubs, among them the Russian Cathedral Choir, the Riverside Choral Club, Alfred W. Wayne, director, the Polish Harmony, and other clubs will attend in a body.

### Musical Celebrities at Lake Placid.

Pictured herewith are Sue Harvard, the Pittsburgh soprano, and Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra. This snapshot was taken this past summer on the golf links at Lake Placid, N. Y.



SUE HARVARD, SOPRANO, AND DR. ERNST KUNWALD AT LAKE PLACID.

cincinnati Symphony Orchestra. This snapshot was taken this past summer on the golf links at Lake Placid, N. Y.

### Emilio de Gogorza's Plans.

Emilio de Gogorza, the distinguished baritone, has made a complete and rapid recovery from his recent illness, and will come to New York for his Aeolian Hall recital next Monday afternoon, November 8, on which occasion he will be accompanied at the piano by Richard Hageman. The program selected by Mr. de Gogorza gives full rein to his versatility and art. It opens with two classic numbers, Gluck's "Air de Thoas" and the "Air du Desertuer," by Monsigny. Three songs by the Spanish composer, Enrique Granados, make up the second part of the program. These are followed by an English group, including Charpentier's "On the Seashore of Endless Worlds." As a closing group the baritone will present some of the early songs of D'Indy, Debussy and Ropartz, interesting examples of modern work written twenty or thirty years ago.

Between now and January 1 Mr. de Gogorza will appear in Portland, Me., Baltimore, Boston, twice in Chicago, Grand Rapids, Evanston, Rochester, Albany, Providence, and New York. He also has been engaged for two concerts with the Philadelphia Symphony Orchestra in December.

In January Mr. de Gogorza will tour the Pacific Coast, and during February he will visit the cities of the Northwest.

March and April will be taken up with a Southern trip through Tennessee, Mississippi, Louisiana and Texas.

### Mme. Morrissey Enthusiastically Received in Pittsburgh.

Marie Morrissey, contralto, sang for the blind children at their home in Pittsburgh, Pa., on October 23. Miss Morrissey arrived there early in the morning and enthusiasm prevailed. As she naively puts it, "I had the time of my life with the kiddies, and they finally sang some old songs with me."

On the afternoon of that day she was heard in recital at the Fort Pitt Hotel, at the banquet of the Pittsburgh & Lake Erie Railroad Veterans' Association. She was overwhelmed with floral tributes and made an honorary member amid the cheers of 500 men. General Manager Yohe presented her with program and menu especially bound in green suede. Miss Morrissey is delighted with her reception and with Pittsburgh and its people.

### Enthusiasm Over Henry's Program.

In commenting upon the program that Harold Henry will play at his recital in Spokane, Wash., the Spokesman-Review, of that city said: "Harold Henry's program for November 9 deserves unstinted praise. He has gone out of his way to present to his audience what is practically unbroken ground."

On his Western trip Mr. Henry will play: "Ballade," Grieg; "Romanze," Schumann; "Impromptu," op. 90, No. 4, Schubert; "Fantasie," Chopin; "Keltic Sonata," MacDowell; "Impromptu," Scriabine; "Tabatière à Musique" (which he introduced to the musical public in the East last season), Friedman; "Legende," Rosseter Cole; and compositions by Liszt, Cyril Scott and Strauss-Godowsky.

### Amato in Cincinnati.

Cincinnati, Ohio, October 31, 1915.

Last Saturday evening the third of the artist series of concerts was given at Music Hall, the audience being a very large one. The artist of the occasion was Pasquale Amato, he being assisted by a local singer of some reputation, Mary Conrey Thuman, wife of the manager of these affairs. Although Amato was suffering from a very severe cold, necessitating the cutting of his program to some extent, he managed to keep his audience quite spellbound. Mrs. Thuman with her clear and pleasing voice delighted her many friends and was the recipient of several gorgeous floral offerings.

CINCINNATUS.

### Lester Donahue's New York Debut.

Lester Donahue, a young pianist from Los Angeles, Cal., who studied principally with Rudolph Ganz, gave his first New York recital last week at Aeolian Hall. He more than justified the reputation which he had already made for himself in Europe. His work was clean and straightforward, both on the musical and technical sides, and his interpretations, without exception, were excellent. Seldom has a young artist come to New York and been greeted by the unanimous chorus of praise from the critics of the daily papers which rewarded Mr. Donahue the next morning.

### Twenty November Concerts by Elman.

Mischa Elman is one of the strongest attractions that ever toured America; the Russian violinist, again on the concert platform, bids fair to outdo even his former successes. In the present month he will appear in twenty concerts. Ten of these appearances will be with the New York Symphony Orchestra in ten different Eastern cities; two are with the Philadelphia Symphony Orchestra in the Quaker City. His Chicago recital is announced for November 28. In the course of the season he will play a dozen or more times in New York.

### A Song.

Yoh ha'h es kinky, baby mine,  
Yo' black as black can be,  
En lak a polished shoe yo' shine;  
But des de same, to me  
Yo' es de sweetes' ob de sweet,  
Yoh crowin' breng me joy,  
It's yo' dat mek ma life complete,  
Ma li'e chaliceal boy.

Hahd Times he visit us some day,  
To pestah us a while,  
But, wif yo' heah, why come what may,  
Dis niggah gwine to smile;  
De white folks 'clined to laugh at you,  
Des 'cause yo' black, dat's why,  
But, babe, de Lohd ain't laughin', too.  
He lubs yo', so does I.

—New York Evening World.



# Elman's Triumphant and Sensational Return

## Recital at Carnegie Hall, Saturday, Oct. 30th

### THE DAILY PRESS COMMENTS

The rest of the program contained compositions and transcriptions by Scelero, Bach, Wieniawski-Kreisler, Michiels-Elman, Weber-Elman and Sarasate. After these encores were demanded, the big audience being appreciative of the beauties of the artist's playing.

The piano accompaniments were well played by Walter H. Golde, while Frank L. Sealy played the organ accompaniment.

melodies, and unquestionably it will be heard often, now that Elman has introduced it to the public.

As encores Elman gave Wilhelm's "Siegfried" paraphrase, which he interpreted in a style not exactly Wagnerian; a rondino on a Beethoven theme by Kreisler, which the composer wrote last summer and dedicated to his talented colleague, and the Boccherini-Kreisler allegretto.

MAX SMITH.

#### NEW YORK TIMES, OCTOBER 31, 1915—

MISCHA ELMAN PLAYS.

VIOLINIST GIVES A PROGRAM THAT FULLY DISPLAYS HIS VARIED GIFTS.

Mischa Elman, who had been heard earlier in the week as soloist with the Symphony Society of New York, made his first appearance of the season in recital yesterday afternoon at Carnegie Hall. He played Vivaldi's concerto in G minor, with accompaniment of piano and organ, the allegro moderato from Ernst's concerto in F sharp minor, Scelero's "Variations on a Theme by Mozart," four smaller pieces arranged from Bach, Wieniawski, Michiels and Weber, and Sarasate's "Zigeunerweisen."

This program was well contrived to be at once interesting and well balanced by means of its contrasts, and to display the varied gifts of the player to their full extent. It is likely that Mr. Elman has never played better than he did yesterday, and whether it was because of his mood of the day or because he has passed a year away from the concert stage, during which he has had opportunity to devote himself to reflection and leisurely study, it seemed that his playing had never been more significant along the deeper and subtler sides of his art.

Thus his playing in the Vivaldi concerto was finely elevated and noble, particularly in the adagio, where the best opportunity for these elements was provided. The addition of an organ enhanced the effect of this movement, though it tended somewhat to muddiness in the accompaniment in the succeeding allegro. His playing in Ernst's concerto was downright sensational from the viewpoint of great technical difficulties overcome and subordinated to artistic effect. Ernst was himself a violinist, noted in his day for a sensational technique, and the histories tell of him that he followed Paganini about Europe in an effort to master his methods. The concerto would seem to embody all that Ernst had learned of brilliant and difficult technical matter, although it is not without a musical value also.

The violinists who could play this work as Mr. Elman played it yesterday would probably not require all the fingers of one hand to count. Rapid octave passages which were perfect, impeccable double stops, and brilliant passage work accomplished without a flaw were all in evidence, and what was remarkable was that their accomplishment was easy enough for him to allow of their being subordinated to real musical effect. Some difficult as well as very interesting and well contrived music was found in a set of "Variations on a Theme," by Mozart, by an unfamiliar composer, Scelero.

In all of his effects Mr. Elman was ably seconded by Walter H. Golde at the piano. The organ part in Vivaldi's work was played by Frank L. Sealy.

#### NEW YORK PRESS, OCTOBER 31, 1915—

ELMAN IN HIS FIRST RECITAL OF SEASON.

YOUNG RUSSIAN VIOLINIST SHOWS HIGHER ARTISTIC STATURE AT CARNEGIE HALL.

EXCELS IN ERNST CONCERTO.

ARISO FROM BACH'S 165TH CANTATA PROVES ESPECIALLY PLEASING.

Accomplished violinist though he was several years ago, Mischa Elman has made a distinct advance since he gave his last concert in New York.

At his first recital of the season yesterday afternoon in Carnegie Hall he proved to the satisfaction of connoisseurs that he not only had succeeded in developing still further his prodigious technique, but had added several inches to his artistic stature.

He was not quite at his best, perhaps, in the opening number—Vivaldi's concerto in G minor with piano and organ accompaniment. But Ernst's concerto in F sharp minor, op. 23, considered one of the most exacting works in the literature of violin music, he performed in a manner that approached close to perfection, and the daintier numbers on his list, such as the Wieniawski-Kreisler caprice in E flat major and his own adaptations of Michiels' pretty "Nuit de Mai" and Weber's lilting "Country Dance" he played with a captivating grace, delicacy and refinement. Though he still is the Mischa Elman of old, compelling admiration through the beauty of his tone and the extraordinary dexterity of his fingers, he has bridged the period of storm and stress. Emotional stress and temperamental impulse are now balanced by a finer musical judgment.

Though not announced as a novelty, a set of variations on a Mozart theme by Rosario Scelero, a young Italian violinist and composer living in Rome, were quite new to the audience. If only because of its technical difficulties even the first variation, unaccompanied, puts the player's powers to a test with problems in double stopping—this work is not likely to be heard often. From the standpoint of the violinist, however, it has considerable interest.

Among the offerings of the afternoon none made a deeper impression than an arioso in G major, from the introduction to Bach's 165th cantata, arranged for concert use by Sam Franko. Surely this is one of the great German composer's most beautiful

#### NEW YORK WORLD, OCTOBER 31, 1915—

MISCHA ELMAN, VIOLINIST, PLEASES LARGE AUDIENCE.

FIRST RECITAL HERE IN EIGHTEEN MONTHS GIVES EVIDENCE OF EXCEPTIONAL ART.

Mischa Elman, at his first recital here in eighteen months, gave yesterday a large audience in Carnegie Hall new evidence of his exceptional art. He began with Vivaldi's G minor concerto in a manner gratifying to his admirers, who now find his musicianship of infinitely superior soundness. The violinist preserved his rhythms and refused to indulge in exaggerations that were formerly believed to lend expressiveness to an interpretation.

Mr. Elman's tone was pure, of pronounced warmth and large, and it was impeccable in its intonation. In the classic Vivaldi composition, performed with organ as well as piano accompaniment, the young Russian made as strong an impression as in the less formal pieces comprising the middle group of his program.

The Ernst F sharp minor concerto, Scelero's "Variations on a Theme by Mozart," an arioso by Bach, and Sarasate's "Zigeunerweisen" were among the remaining compositions, all being done superlatively well.

#### NEW YORK TRIBUNE, OCTOBER 31, 1915—

DAZZLING VIOLIN PLAYING BY MISCHA ELMAN IN CARNEGIE HALL.

By H. E. Krehbiel.

Yesterday's concerts were two, and both were of the kind calculated to delight and refresh even the most jaded of listeners. Mischa Elman gave his first recital for the season of violin music in Carnegie Hall.

Only the newspaper reviewers, who make up the latter day school of peripatetic philosophers, had to divide their attention between the two, and so great was the beauty of each that the most hardened of Aristotle's disciples must have been tempted to echo Captain Macheath's sentiment, "How happy could I be with either were 't'other dear charmer away!" Mr. Elman was much more in his element in his own recital than when he broke his silence of a twelvemonth at the first Symphony concert. Now he was completely at liberty to indulge his predilection for music with which he could amaze and bewilder his audience. To the lovers of the severe style, however, he first made an offering in the shape of Vivaldi's concerto in G minor, in which he had the help of Walter H. Golde, his regular accompanist, at the piano, and Frank L. Sealy at the organ. A benevolent dispensation permitted the Carnegie Hall organ to behave itself, which it seldom does, and though its paucity of color and nuance makes it an ill-mannered consort with a solo voice, Mr. Sealy handled it so discreetly and well that it served its purpose in helping Mr. Elman to give an eloquent exposition of the straightforward and noble old composition. His exquisite tone, his marvelous purity of intonation and his astounding technical skill were all raised to a higher power in his performance of the first movement of Ernst's concerto in F sharp minor, which came after. The composition is so surcharged with technical difficulties that it is a terror to most virtuosos. It is well that so few of them dare attempt it in public, for all that is good and noble in it depends for its exposition upon a perfect performance. It is said that even its composer, superb artist that he was, was not always able to do it justice. That justice was done it yesterday and Mr. Elman's playing must have left the violinists who listened to him well nigh breathless. Without impairment of his lovely tone he tossed off the handfuls or showers of dewdrops shaken from the trees in the morning sun.

#### NEW YORK SUN, OCTOBER 31, 1915—

VIOLINIST'S GREAT ART.

Music lovers were invited to choose yesterday afternoon between two recitals, one of music for the violin and the other of compositions for the piano. The former was by Mischa Elman and took place in Carnegie Hall.

Mr. Elman began his entertainment with Vivaldi's G minor concerto, in which Frank Sealy played the organ part. Then followed Ernst's F sharp minor concerto and Scelero's variations on a Mozart theme, shorter numbers, including a Bach arioso, arranged by Sam Franko; a Wieniawski caprice transcribed by Kreisler, and two other transcriptions by Elman. The program ended with a composition of Saint-Saëns in the original package.

Mr. Elman's playing exhibited all the individualities of his style, including his brilliant and incisive tone, and his skill in the technical side of the violinist's art. In the Vivaldi concerto his dashing methods carried him out of the reposeful manner of the work, but in the Ernst music he was very happy.



Photo by Mishkin Studio, New York.

#### NEW YORK HERALD, OCTOBER 31, 1915—

MISCHA ELMAN BEGINS SEASON IN MASTERLY WAY.

VIOLINIST IN CARNEGIE HALL ESTABLISHES FACT THAT HIS ART HAS MATURED.

Coming forth triumphantly from his year's retirement, Mischa Elman, violinist, who had been heard here once this season in concert, gave his first recital of the autumn yesterday afternoon in Carnegie Hall.

On the previous occasion he gave veiled promise that his art had broadened and deepened in the year devoted to study and seclusion from public appearances, and yesterday the fact was fully established. In past years he displayed a phenomenally full, round tone and an amazing technique. Now he has an additional quality, the poise of a mature artist. He proved this chiefly in the playing of the Vivaldi G minor concerto, the slow movement of which he made most impressive, even though the organ accompaniment was sometimes not in full accord of pitch and rhythm with the solo violin and the piano accompaniment.

After this concerto the violinist played the familiar one in F sharp minor by Ernst, the main lyric theme of which so much resembles some old ballad song, the kind mother used to like. Instead of over-sentimentalizing the melody, Mr. Elman charged it with a well defined degree of nobility and dignity. Insistent applause compelled him to play an encore, a fantasia on Wagner's "Siegfried."

Management, Wollsohn Musical Bureau, 1 West 34th St., New York

Steinway Piano

## THE ART OF KATHARINE GOODSON.

By Edward Maryon.

Three English women have figured in the first rank of great pianists. Fanny Davies, the beloved of Clara Schumann; another lady who also studied under Oscar Beninger, but after a triumphant journey throughout Europe, married a wealthy Gloucestershire man, retired, and now writes songs and enchants only her intimate friends; and Katharine Goodson.

There is a consensus of opinion echoing Arthur Nikisch's words: "I have known many musicians in my life, many soloists, but the true artists I can count on my fingers—Ysaye, Paderewski, d'Albert, and to these I now add yours, Miss Goodson."

Few are better qualified to emphasize a musical fact than Arthur Nikisch. Katharine Goodson may be gathered unto that tiny cluster of marvelous women, Clara Schumann, Sophie Menter, Essipoff, Fanny Davies and Teresa Carreño, and there she remains unsurpassed, one of the solitary peaks in the Himalayan Heights of Music-land.

Providing that a woman artist has the sustaining powers and other physical attributes necessary to the strenuous and continuous demands that modern pianism claims, then, and then only has she the natural advantages of the opposite sex. If by nature she can claim these prerogatives, then her advantage lies in a miracle of grace, subtlety and charm impossible to manhood, by reason of those womanly virtues which are the jewels in the crown of Venus-Aphrodite.

Considering the important question of esthetic values, recall the appearance of Goodson before the New York Philharmonic, or Boston Symphony Orchestras, and then visualize the performance of any great male virtuoso. The entry to greet the vast audience, the pose at the piano, the lines of a well designed gown, the exit, the recall! How those hundred black coated men in the orchestra throw into appropriate relief the temperamental power, the indefinable magnetism, of the eternal feminine!

Often I have been asked, From whence is all this enchantment? To wit, how and why an English girl of all others, employs an emotionalism in her art which is unquestionably unique in our day. How is it that a denizen of a gray island empire, set in a gray sea, so notorious for its "sangfroid" and phlegm, makes us vibrate to the passion of her playing or weep and pray with herself? Let us delve below the surface of things. Let us get beyond the rind of this "nation of shopkeepers" and the causes of many another, uncomplimentary epithet, and ponder thoughtfully, deep down at the roots of this race whose origin dates from the beginning of things Aryan, with the ancient Celtic Druids, and we shall realize in this isle of northern mists are many mysteries to fire the imagination. A dominion on which the sun never sets was not won by a race of unimaginative blockheads. The homeland of Pendragon, of Lancelot and Guinevere, of Galahad, of Camelot and Avlon, of the Round Table, of Magna Charta; the fireside of King Alfred, the forests of Robin Hood and Little John, the birthplace of Edward, the Black Prince; of Chaucer, the Swan of Avon, Shelley and Tennyson; the site of Lincoln and York minsters, of Stonehenge, Oxford or Edinburgh, the alma mater of Thackeray, Dickens and R. L. Stevenson, the hearth of Purcell and Barnes, the adopted land of Handel, no—this is no "Nebelheim," whose mere external evidences show little of the spirit at the source of its being; rather it proves that innate good breeding which scorns to advertise its pre-eminent virtues. Even so, I remind you that this is the land of Katharine Goodson, where she was cradled to some simple English lullaby. This is the country whose fables and fairie love are as old as her hills and whose myths are divine. Is it strange then that England has evolved a modern sibyl to interpret her mysteries to the peoples of the earth?

If you are unconvinced with the topic of my argument, at your earliest opportunity go, see and hear the supreme English artist yourself, and carry with you the few hints I have brought before your mind in this short article. When the godhead fired Bach, Beethoven, Schubert, Chopin, or some other inspired creator to form worlds of beauty in this sphere of sorrow, strife and suffering, these master musicians gave forth an expression of the infinite.

This expression becomes something apart, particular, characteristic and racial only when interpreted through the natural emotions, and cultivated methods of the individual artist. A composition then becomes recolored, and newly fashioned, and by reason of its universal qualities becomes the heritage of the whole human family, differing only in interpretation, just as the source of all religion is identical, and only changes in appearance to conform to the diversity of racial character.

No one realizing that music is the art of arts, the universal language, the epitome of truth in the beautiful, and that miracle of miracles, the perfection of form without substance, should allow our generation to pass without having heard Goodson's interpretation of the great composers. To do so, is to lose one of the supremest visions of the ideal and spiritual. I have but merely sketched that which is revealed in the art of Katharine Goodson.

### Elsa Fischer's Popularity.

Elsa Fischer, the young American concert violinist and founder of the Elsa Fischer String Quartet, is constantly gaining in popularity. Offers for return engagements seem to be an invariable rule with her.

On Saturday evening, October 23, Miss Fischer played before a large and enthusiastic audience at the Seamen's



ELSA FISCHER.

Church Institute, New York, where her playing was greatly admired. On Sunday evening, October 24, she gave a sonata recital at the Knox School, Tarrytown, N. Y.

The Elsa Fischer String Quartet is preparing for several engagements in New York and elsewhere.

### Ruth Townsend's Debut.

Ruth Townsend, mezzo-soprano, a pupil of Oscar Seagle and a specialist in interpretation of German Lieder, will make her first important public appearance in joint recital with Mr. Seagle at the National Theatre, Washington, D. C. Her first New York appearance will be in recital at Aeolian Hall, on December 16.

### Richard Keys Biggs' Engagements.

Richard Keys Biggs, concert organist, whose recent successes at the San Francisco and San Diego Expositions were chronicled in the columns of the MUSICAL COURIER, has been engaged to appear as soloist at Shorter College, Rome, Ga., November 16, and at Wesleyan College, Macon, Ga., November 17.

### Percy Hemus Program.

Percy Hemus, the baritone, whose original methods of publicity are well worth watching and copying, has succeeded in filling Aeolian Hall twice at his "All America" recitals. He says that Carnegie Hall "will be packed at his recital, Monday evening, November 8."

A recent announcement is different from the usual, bearing in large letters "Hear America," by which he means, hear songs by Americans. He quotes the New York Tribune, viz., "Admirable Art"; the Herald, "A Worthy Enterprise," and the Times, "An Institution," and enlivens the page with an admirable picture of his own wideawake, strong featured lineaments. Mr. Hemus' following, which is becoming a faithful one, constitutes one of the unusual features of the musical life of New York. His talking machine records have much to do with this, no doubt, for through these, apart from his extensive travels, he is known throughout the land.

"Percy Hemus Appeal" has been received by hundreds of music lovers, urging them to support his annual recital of songs by American composers, at Carnegie Hall, November 8. Mr. Hemus says his "Hear America" propaganda has come to stay. His program for the Carnegie Hall recital is as follows:

Gitche Manito the Mighty.....Carl Busch  
Sigh No More, Ladies.....George B. Nevin  
Hour of Dreams (dedicated to Mr. Hemus).....Ward-Stephens  
A Fragment.....Arthur Hartmann  
From the Land of the Sky Blue Water.....Charles Wakefield Cadman  
A Venezuelan Guerrilla Song (MS.).....C. Linn Seiler  
Spring Rains.....Rubin Goldmark  
Love Is a Sickness.....Horatio W. Parker  
The Pauper's Drive.....Sidney Homer  
Deserted.....Edward MacDowell  
A Belated Violet.....Clayton Johns  
The Moon Drops Low.....Charles Wakefield Cadman  
The Pipe's o' Gordon's Men.....William G. Hammond  
When the Misty Shadows Glide.....John A. Carpenter  
Invictus.....Bruno Huhn  
Flower Rain.....Edwin Schneider  
Sad Memories.....Lulu Jones Downing  
Danny Deever.....Walter Damrosch  
Gladys Craven will be at the piano.

### Marion T. Marsh With Music League of America.

Marion T. Marsh, the young American concert harpist, is now under the management of the Music League of America.

On Friday evening, October 22, Miss Marsh played at a concert given by the men's club of the Park Slope Congregational Church, Brooklyn; on Friday evening, October 29, she appeared at a concert given in the Flatbush Congregational Church, and on Sunday evening, October 31, at the Tompkins Avenue Congregational Church, Brooklyn.

Miss Marsh has been engaged as one of the soloists for the Germania Club concert, which will be given at the Waldorf-Astoria, New York, early in January, 1916.

### Saratoga School Engages Miss Maas.

Marguerite Wilson Maas has recently been appointed to succeed Austin Conradi as instructor of piano at the Skidmore School of Arts, Saratoga Springs, New York. Miss Maas is enthusiastic over the work and is anticipating an interesting season. Miss Maas received her musical education at the Peabody Conservatory of Music in Baltimore and at the Stern Conservatory in Berlin, studying under such artists as Ernest Hutcheson, Ludwig Breitner and Arthur Willner. An excerpt from the artist's diploma she received from the Stern Conservatory, reads: "She has shown herself, from her many public appearances, to be a distinguished pianist and a highly-gifted composer."

### Claussen-Gotthelf Recital in Tucson a

#### Tremendous Success.

Julia Claussen, mezzo-contralto, and Claude Gotthelf, pianist, are now en tour. The following telegram has been received from their manager, Alma Voedisch, 1425 Broadway, New York:

Tucson, Arizona, October 30, 1915.

Mme. Claussen and I had the greatest success here tonight. A splendid audience, and no one ever received a greater ovation here.

(Signed) CLAUDE GOTTHELF.

### Kasner's Recital in February.

Jacques Kasner, violinist, is to give his annual New York recital in Aeolian Hall on Monday evening, February 21. His program promises to be an interesting one.

# GODOWSKY

TOUR NOW BOOKING

Management: R. E. JOHNSTON  
1451 Broadway :: New York

KNABE PIANO USED



## Gosnell in His English Home.

Vivian Gosnell, the English baritone, who will sing in this country during the season just beginning, is to have a goodly number of engagements. He is under the manage-



MR. AND MRS. VIVIAN GOSNELL, THEIR DAUGHTER, AND MRS. GOSNELL'S BROTHER.

ment of M. H. Hanson. The snapshots show Mr. Gosnell in his attractive home in England with his "unmarried" daughter, as he puts it, and other members of his family.

## First Biltmore Musicale of Season.

The opening program of the Biltmore Friday Morning Musicales will be given in the grand ballroom of the Biltmore Hotel, New York, Friday morning, November 5, at 11 o'clock.

On this occasion the following artists will appear: Marie Rappold and Antonio Scotti, soprano and baritone of the Metropolitan Opera Company, and Josef Hofmann, the pianist.

The program is as follows:

Loreley .....	Liszt
Mme. Rappold.	
Sarabande .....	Debussy
Sanctuary .....	Dvorsky
East and West .....	Dvorsky
Penguin .....	Dvorsky
Etude de Concert .....	Sternberg
Mr. Hofmann.	
Prologue from Pagliacci .....	Leoncavallo
Mr. Scotti.	
Es blinkt der Thau .....	Rubinstein
Zueignung .....	Strauss
Two Roses .....	Hallet Gilbert
Oft Have I Seen the Swift Swallows .....	Dell' Acqua
Mme. Rappold.	
Perdutamente .....	Tosti
L'Ultima Canzone .....	Tosti
Mr. Scotti.	
Prelude, F sharp minor .....	Rachmaninoff
Danse Espagnole .....	Granados
Fledermaus (valse) .....	Strauss-Godowsky
Mr. Hofmann.	
Duet from Don Giovanni .....	Mozart
Mme. Rappold and Mr. Scotti.	

## Charles Bowes, Broncho Buster.

Charles Bowes spent most of his boyhood days in Southern California, and acquired quite a reputation as a breaker of bronchos. He tells a good one on himself that caused many a laugh at his expense.

One of the boys of the town had bought a broncho to drive, and later on decided he wanted to ride it. Bowes

was requested to perform the first treatment, which he agreed to do. After carefully saddling the broncho, he told everybody to "clear out" and vaulted into the saddle, prepared for battle.

The animal did not budge. This disconcerted Bowes very much, as generally when a horse acts that way his first move is to throw himself over backward, trying to crush his rider. It was a most exciting moment, and the crowd of some forty men and boys fully appreciated it. However, a happy thought! Bowes gave him the spurs. Wonder of wonders, the broncho went into a most perfect canter and did not buck at all.

He turned out to be a perfectly broken cattle pony, who knew every trick of the trade.

Echoes of the old joke occasionally reach Mr. Bowes, even in his New York studio at 601 Madison avenue, where he has given up taming bronchos for the more gentle profession of taming voices and training them in the way they should go.

## THE BILTMORE MORNING MUSICALES

Management of Mr. R. E. Johnston

GRAND BALLROOM OF THE HOTEL BILTMORE

Madison Ave. and 43rd St., New York City

The Hotel Biltmore begs to announce a series of eight Morning Musicales to be given at eleven o'clock on the following dates:

NOV. 5, NOV. 19, DEC. 3, DEC. 17,  
JAN. 14, JAN. 28, FEB. 11, FEB. 25.

Artists engaged are as follows:

FRANCES ALDA	FRITZ KREISLER
LUCREZIA BORI	GIOVANNI MARTINELLI
CLARENCE BIRD	MME. MELBA
ENRICO CARUSO	ROSA OLITZKA
CAMILLE DECUREUS	LUCILE ORRELL
MISCHA ELMAN	IGNACE PADEREWSKI
GERALDINE FARRAR	MARIE RAPPOLD
ANNA FITZIU	ANTONIO SCOTTI
ROSINA GALLI	ANDREAS DE SEGUROLA
MABEL GARRISON	LOUIS SIEGEL
LEOPOLD GODOWSKY	ALBERT SPALDING
FRIEDA HEMPEL	THEODORE SPIERING
JOSEF HOFMANN	ANDRE TOURET
LOUISE HOMER	ALINE VAN BARENTZEN
BEATRICE DE HOLTHOIR	MARY WARFEL

Subscriptions for seats and boxes or reservations for single concerts may now be ordered (accompanied by check) from K. E. Johnston, 1451 Broadway, New York City. Telephone 608-609 Bryant.

On sale at Biltmore Box Office only during week of each musicale.

Subscription Price, Reserved Seats \$20, for Eight Concerts  
Price for Single Seats \$3      Price for Single Boxes \$30  
Subscription Price for Boxes \$200 for Eight Concerts

KNABE PIANO USED

## Milinowski-Cumpson Two-Piano Recital Notices.

Marta Milinowski and Harry Cumpson, the ensemble pianists, whose recital in Aeolian Hall, New York, October 19, caused considerable stir in musical circles, won many press notices of a flattering nature. They have given similar recitals at Vassar College, Poughkeepsie, and at the Twentieth Century Club, Buffalo, always winning warm praise for the perfection of their ensemble as well as for the musically interesting performance. Two metropolitan press notices follow:

At Aeolian Hall yesterday afternoon Marta Milinowski and Harry Cumpson showed that a harmonious blending of styles is more to be desired than individual virtuosity.

Both pianists were fully equal to the demands of their program, but showed no desire to shine except in combination. Possibly their restraint was unnecessarily exaggerated at times, but in general the effect was thoroughly pleasing.

Rachmaninoff's fantasia, op. 5, had the place of honor, and was preceded by a Saint-Saëns scherzo, five Brahms waltzes, Sinding's variations, op. 2, and a Mozart sonata.—Evening Mail, October 18, 1915.

Marta Milinowski and Harry Cumpson, who not only were strangers to local concertgoers, but had never before played in public in New York alone or together, gave yesterday afternoon in Aeolian Hall a recital of two-piano music which ought to win them immediate recognition in the musical world.

Miss Milinowski, who is a pupil of Carreño, together with her gifted and sympathetic associate, . . . play so delightfully that they can enter the lists without fear, though their names are as yet unknown to the general public.

Refinement, precision, technical finish and delicacy characterized the playing of the two pianists from the beginning to the end of a program that opened with Mozart's sonata for two pianos, closed with Rachmaninoff's fantasia, op. 5, and embraced Sinding's variations, op. 2; five waltzes, op. 39, by Brahms, and Saint-Saëns' scherzo, op. 87.

Seldom, indeed, did one note the slight variance between the two musicians; in rhythm, nuance, touch and expression they were as one.—New York Press, October 18, 1915.

"I dance as they did before the fall of Rome," confesses Maud Allen.

And yet Rome fell!—Newark, N. J., Eagle.

## Regina de Sales Teaching in New York.

Regina de Sales, who is making her headquarters at the Hotel Wellington, New York, this fall and winter, had previous to the war been absent from her native land for many years, six of which she spent in Munich, twelve in Paris and the balance in London and Italy, thus affording her opportunity completely to assimilate English oratorio, German Lieder, and the French and Italian schools. While in London, Mme. de Sales won the first, or Lord Mayor's prize, awarded to the best oratorio singer. She made her debut there at a Queen's Hall Symphony Concert and appeared for two seasons in opera at Covent Garden. Mme. de Sales sang in most of the principal European cities with distinguished success.

Her metamorphosis from singer to teacher was due to circumstances rather than to conditions. Finding her services in constant demand, she soon became aware that she had little time to indulge in opera or concert work, and realizing that she could accomplish more good through teaching than through singing, she gradually abandoned the latter.

In recent years Mme. de Sales has been one of the best known teachers in Paris, her splendid studio on the Rue de Villejust having been the scene of much earnest musical work and many brilliant gatherings. Although Mme. de Sales has done her principal work in France, Germany and England, she herself studied and, as a teacher, remains an exponent of the old Italian school of singing, the so called "bel canto." Practically all the American pupils who stud-



REGINA DE SALES.

ied with her in Paris are still working with her in this city and, besides that, she has added largely to her classes. Besides teaching every day at the Hotel Wellington she is, on Monday afternoons, at Studio 1013 Carnegie Hall.

## Von Ende Teacher Lauded.

Lucille Collette, violin teacher at the von Ende School of Music, New York, was soloist at the Toronto Music Festival, October 24. She won enthusiastic recognition, according to Toronto papers, and this is attested by the following reprints from the daily press of that city:

Lucille Collette, violinist, made an instant impression, her playing being marked not alone by technical efficiency but by a most poetic taste.—Daily News.

Lucille Collette, the violinist, played, among other things, the second and third movements of the Bruch concerto. Her tone is refined and exquisite and the appealing beauty of the work was voiced with supreme repose and eloquence.—World.

Lucille Collette, violinist, who was advertised as a gold medalist from the Paris Conservatoire, made her first appearance in Massey Hall on Saturday in a series of three numbers by Pugnani-Kreisler, Saint-Saëns and Bruch, and particularly in her playing of "The Swan," by Saint-Saëns, she won warm applause for her fine, even singing tones produced in the charming legato movement of that thoroughly musical bit of composition.—Globe.

## Hutcheson to Give Orchestral Program.

Ernest Hutcheson, the Australian pianist, who was heard last season in a Bach concert that aroused unusual interest, is planning to give an orchestral concert, equally interesting, in Aeolian Hall, New York, on Saturday afternoon, December 4.

## The Stults to Sing Scott Song.

Mr. and Mrs. Walter Stults will use on their programs this season a duet especially written for them by the American composer, John Prindle Scott.

### Jenny Dufau and Her "Fez."

Jenny Dufau relates her experiences at Medinah Temple, as follows

"Every time I sing in my old smoky Chicago I am glad, and when it is before such a crowd as the one which greeted me at the Medinah Temple on three consecutive evenings, and when I sing with such a fine orchestra as I had, I am more than happy. To be more than happy means



JENNY DUFAU, A MASON!

to stop being conscious of what you feel—that is, to be put in a sort of paralyzing state of beatitude or excitement; or it means enjoyment so keen that it is nearly pain, or joy mixed with pain. This was my case, not having sung with an orchestra for a whole year; and it was not only the regret of having been severed from opera, which I love, but because it brought forth, in a flash, the tragic reason for this total absence of opera in Chicago—the war, the dreadful, terrible war!

"The 4,500 people who saw me coming, smiling, to them every evening did not suspect the tears that were so near my eyes. Then I began to sing, and the eternal fascination of music, and of Verdi's so brilliant and dramatic 'Traviata' took possession of me once more. I forgot everything—I was happy. With the hugeness of the place, the voice seemed to swell more and more. I felt so tiny on that large stage that I stretched myself like a bow.

"My second number was the well worn, but always beautiful, 'Ave Maria,' by Gounod, splendidly accompanied by the harp, violin, cello and organ. The acoustics are so perfect at the Medinah Temple that the lightest pianissimo

sounds as clear and audible as the loudest forte. It was a joy to sing there.

"And the Masons! Well, I think I seldom met such a crowd of nice, intelligent, agreeable men! It seems as soon as they have their attractive 'fez' on their heads, a spirit of fraternity and harmony comes over them. I asked to try one of those 'fezes' and it fitted me to perfection.

"Now," said I to Dr. Brown, 'with this on my head, I shall know all your secrets, so you had better make a Mason out of me right away.'

"If they did not make a Mason of me, they gave me the nicest white 'fez' one ever saw, and, when I went out for my encores, with my pretty bonnet on my head, the enthusiasm of my public had no limit. I certainly feel honored to have it and shall worship it as a dear souvenir of three wonderful evenings."

### LINCOLN SEASON LAUNCHED.

Lincoln, Neb., October 26, 1915.

Interesting plans are being carried out by the various clubs and organizations in the city and suburbs. "Program Music" will be the year's study for the Thursday Morning Musical Review, of which Mrs. A. J. Morris is president. "Music of the Fifteenth and Sixteenth Centuries" will constitute the study and program for the Musical Art Club, Mrs. R. O. Hummel, president.

#### MATINEE MUSICAL ATTRACTIONS.

This enterprising organization is planning some attractive programs for the year. Mrs. Phil. Easterday, the president, has been untiring in her endeavors to bring some good attractions for club members. The Zoellner Quartet, at Temple Theatre, opened the season and more than six hundred listened to a fine program, well selected and exquisitely rendered. This family of musicians constitute a quartet of finished artists, who have been playing together many years.

The last Matinee Musicale was given by Mrs. Frederic Paetzold, soprano; Louise Zumwinkle, pianist; Marjorie Anderson, accompanist. Mrs. Paetzold, who is a Lincoln favorite, pleased the large audience assembled to hear the two hundred and forty-ninth afternoon concert. She gave a program of fifteen songs from the old and new schools. Notable among her selections were two charming songs from manuscript, "If Once, Ere I Died" and "The Beacon," by Richard Meyers. Miss Anderson showed excellent taste and adaptability in the rendition of the accompaniments.

Louise Zumwinkle is a scholarly pianist. She has been coaching this summer with Aronson, of Chicago. The Beethoven "Waldstein" sonata was played with a sincerity gained through deep study. Her group of Tschaiakowsky, MacDowell and Chopin gave scope to the various styles and emotions and won for the pianist great admiration, resulting in an encore, Grieg's "Birdlings," which was a gem.

#### OPENING OF WOMAN'S CLUB.

The auditorium in the new \$750,000 High School was filled with members of the Woman's Club (Mrs. Lees, president), when a song recital was given by Alice Widney Conant, of Manila, formerly of Lincoln, and a member of the faculty of the University School of Music. Mrs. Conant came to this country last spring and spent the summer in study with David Bispham, Corinne Rider-Kelsey and Frank la Forge. Her friends note a great improvement in her voice since she left Lincoln. Her full, clear soprano voice is used with good taste, she has a splendid personality and an ideal stage presence. She was accompanied by Marjorie Anderson. A reception was given after the concert, when ices were served.

#### DANIEL JONES AT THE TEMPLE.

The first Lincoln appearance of the young Welsh pianist, Daniel Jones, head of Wesleyan's piano department, was at the Temple Theatre, Monday, October 25. He gave a brilliant rendition of the Liszt polonaise in E major. While the entire program was a treat, especially good were the Liszt selections and the Beethoven "Appassionata" sonata. He was given a royal welcome by the teaching fraternity.

#### OLIVE FREMSTAD'S RECITAL.

Olive Fremstad was the first attraction on the Artists' Course of the University School of Music, Willard Kimball, director. The music lovers showed appreciation and admiration by the prolonged applause during the evening, the artist having over twenty recalls. She gave generously of her wonderful art, being obliged to repeat several numbers, and sang a simple Swedish folksong to her own accompaniment. The members of the musical sorority, Sigma Alta Iota, in which Mme. Fremstad holds member-

ship, were guests of the singer and occupied a box, decorated for them at her command. Mrs. Willard Kimball was also among the party.

Ellmer Zoller was a fine accompanist for Mme. Fremstad.

#### INDIAN MUSIC IN COSTUME.

Deborah Avery Chapter, D. A. R., met with Mrs. E. L. Perkins on Friday to listen to an afternoon of Indian music, given by Vera Upton, soprano, assisted by Mr. Babst, flutist, and Florence Malone, accompanist. The beautiful suburban home bore a most patriotic aspect with the national flags on the lawn and waving from the porches. Miss Upton, who is a leading vocal teacher, sang Indian music and was costumed in all the glories of a Sioux Indian maiden. Her voice clear, and sympathetic, was never more beautiful. She was accompanied by Miss Malone, who plays with rare feeling. The flute solos by Mr. Babst, were very much enjoyed.

After the program a social hour was enjoyed, when refreshments were served.

#### A RECITAL OF OVERTURES.

Carrie B. Raymond delighted an immense crowd at the State University with a program of overtures, playing the "Egmont," by Beethoven; "Figaro," Mozart, and "Der Freischütz," by Weber. Those rendering this program were: Edw. J. Walt, first violin; Mrs. August Molzer, second violin; William T. Quick, viola; Lillian Eiche, cello; Carrie B. Raymond, organ.

#### LINCOLN NOTES.

The Boston Lyrics gave an attractive concert at the Tabernacle Church on Friday night. This company is on concert tour under the management of the Lyceum Institute of Fine Arts, Ralph Boileau, director.

Mrs. H. J. Kirchstein recently gave Dubois' "Last Seven Words of Christ" at the First Christian Church, where she is director of the choir.

Irene Fleming Thurn delighted 300 guests at her song recital at the Lindell Hotel, on Wednesday. She sings understandingly and is a credit to her teacher, Mme. Cosgrove.

Sidney Silber gave a piano recital, assisted by Carl Steckelberg, violinist, at College View, Saturday night, October 23.

Mrs. E. S. LUCE.

### Heniot Levy's Pupil with Chicago

#### Symphony Orchestra.

Marie Kryl, artist-pupil of Heniot Levy, piano teacher at the American Conservatory of Chicago, appeared with the Chicago Symphony Orchestra, Frederick Stock, con-



MARIE KRYL AND HENIOT LEVY.

ductor, at Quincy, Springfield, Peoria, Ill., and Indianapolis, Ind., with splendid success. Her number was the Liszt E flat concerto, which she played with great brilliancy and faultless technical execution. The concerts were under the management of the Redpath Lyceum Bureau.

### Mme. Maverick is Recovering.

The many friends of Laura Maverick, contralto, will be delighted to learn that she is gradually recovering from a serious operation which was performed last week in one of the New York hospitals. Mme. Maverick, who is Mrs. Carl Hahn, is a favorite in New York musical circles and her annual recital in Aeolian Hall, the date of which will be announced later, is eagerly anticipated by the many admirers of her art.



### Oley SPEAKS

Programs arranged especially for music clubs and colleges, with a prominent soprano as the assisting artist, in songs of his own and miscellaneous compositions. Mr. Speaks is available also for oratorio and concert.

"Sylvia," a New Song Success by Mr. Speaks.  
ADDRESS: 201 WEST 105th ST., N. Y.  
Telephone 10455 Riverside

### FREDERIC MARTIN BASSO

Exclusive Management:  
FOSTER & DAVID, 500 Fifth Avenue :: New York

### RUTH DEYO

PIANIST TOURING AMERICA SEASON 1915-1916  
Exclusive Management: G. Dexter Richardson 501 Fifth Ave., New York  
STEINWAY PIANO USED

### MAY SCHEIDER COLORATURA and LYRIC SOPRANO

LEADING PRIMA DONNA OF THE ROYAL OPERA KARLSRUHE  
NOW APPEARING WITH BOSTON GRAND OPERA COMPANY

Management: HUGO GOERLITZ, Impresario, 15 East 40th St., New York City. Phone, Murray Hill 4268  
Available for Concerts, Oratorio and Private Musicales



## SALINA BREVITIES.

Salina, Kan., October 26, 1915.

Arthur Nevin, the composer, who is now connected with Kansas State University, delivered an address here in the interest of community music.

## MERLE ALCOCK'S RECITAL, NOVEMBER 11.

Merle Alcock, the contralto, has been engaged to give a recital here on November 11. On account of her successful appearances with the New York Symphony Orchestra last spring, the music loving public is looking forward to this recital with a great deal of interest. Oscar Thorén, of Lindsborg, Kans., who is well known in this community as a pianist, will accompany Mrs. Alcock.

## CHORAL SOCIETY FORMED.

A choral society has been organized under the direction of E. Haesener, the vocal teacher. The organization numbers seventy-five voices and it is expected that within a short time many more will join the ranks. The society will study large and small choral works, and a festival is planned for the spring. The "Last Judgment," by Spohr, will be the first work to be rehearsed and will be given after Christmas. The voices are good and Mr. Haesener is a choral conductor of wide experience; therefore this new organization should prove a success.

## OPERA IN SALINA.

The Boston English Opera Company will present the "Bohemian Girl" at Convention Hall this week. It has also been announced that the San Carlo Opera Company has been booked here for next year. Salina is waking up musically and many good things in music may be expected.

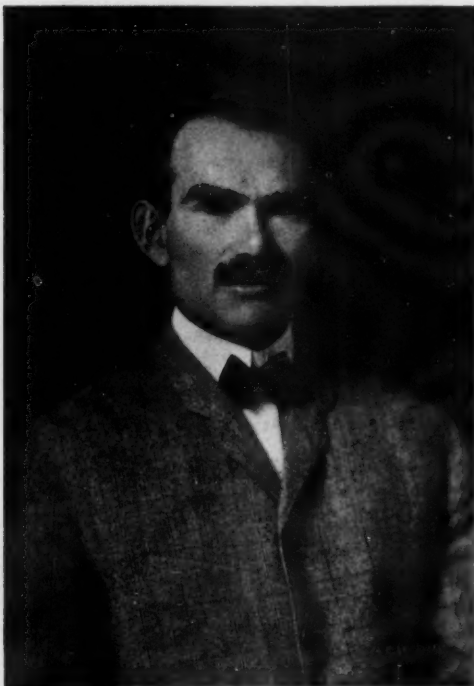
## MALE CHORUS ORGANIZED.

A male chorus under the direction of Paul Utt has been organized. This chorus numbers about twenty voices.

Much musical activity is found at the Haesener Vocal Studio. Besides teaching a large class, Mr. Haesener has organized and is coaching a mixed quartet which will sing various song cycles and operatic selections publicly. He is also organizing a series of sacred concerts to be given at the Presbyterian and Lutheran churches on Sunday afternoons.

## Electrical Music—or Musical Electricity.

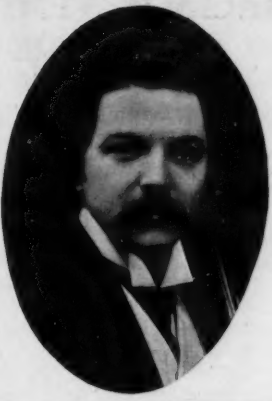
The strange looking object pictured here is not one of Gett Burgess' "Goops," nor is it a futurized anatomical study. It is simply one of the incandescent audion lamps



DR. LEE DE FOREST.

## THE DE FOREST INCANDESCENT AUDION LAMP.

Which helped to make possible the long distance telephoning from New York to San Francisco and the recent trans-oceanic wireless talking.



## JOSEPH MALKIN

World famous cellist, soloist with the Boston Symphony Orchestra, Dr. Karl Muck, Conductor  
**CAMBRIDGE, MASS., NOV. 11th**

Students desiring to study with Mr. Joseph Malkin should apply at once to the

## Malkin Music School

**10 WEST 122nd STREET NEW YORK CITY**  
PHONE, 2053 HARLEM

invented by Dr. Lee de Forest for which it is claimed that it has made possible the long distance telephony which recently astonished the world.

This is the lamp with which Dr. de Forest is experimenting in the development of an apparatus for projecting musical sounds over long distances, an article about which appeared in the MUSICAL COURIER, October 7, 1915.

## Connecticut City Likes Bechtel Alcock's Singing.

Bechtel Alcock, the tenor, sang recently in Meriden, Conn., where he was warmly received and enthusiastically applauded. In commenting upon his work, the Meriden Morning Record said, "Bechtel Alcock has a lyric tenor voice which he uses with much skill. Schumann's exquisite 'Im wunderschönen Monat Mai' was given with artistic appreciation and Hammond's 'Pipes o' Gordon's Men' was sung with verve and fine dramatic finish. Sinding's 'Sylvain' was an exquisite bit, both in tone and sympathetic interpretation. In 'Celeste Aida' Mr. Alcock's dramatic ability was much enjoyed. He has a most engaging personality and his encores, one of which was 'Macushla,' shows that in the singing of ballads he is most happy."

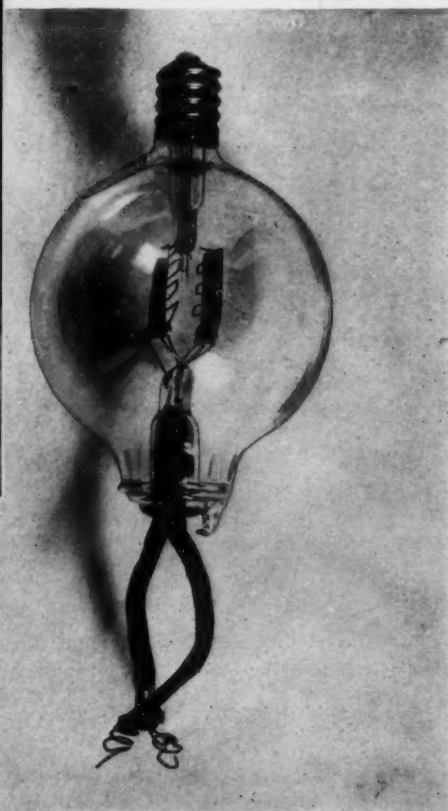
## Louis Cornell's Activities.

Louis Cornell, the young American pianist, will appear with the Milwaukee Symphony Orchestra on Sunday, November 14, on which occasion he is to play the Rubinstein concerto in D minor.

On November 29 Mr. Cornell will make his New York debut at Aeolian Hall.

Mr. Cornell will play at the Hotel Statler, Cleveland, December 2, at a musicale to be given by Mrs. J. C. Morse, a sister of the late Mark Hanna.

On December 6 Mr. Cornell appears in Boston at Jordan



Hall, and on December 21 he will play for the prisoners at Sing Sing Prison.

## Well Known Singers Feature J. P. Scott's Songs.

In honor of his sister, Mrs. E. B. Olmstead, a prominent member of Norwich, N. Y., musical circles, John Prindle Scott gave an afternoon tea at his new studio, 606 115th street, New York, on Wednesday, October 27. A number of musicians were present. Gordon Reed and



JOHN PRINDLE SCOTT.

Raymond Loder, baritone, sang some of Mr. Scott's songs. On October 20, Florence Anderson Otis sang with great success Mr. Scott's "The Wind's in the South Today," accompanied by the composer.

Reed Miller and Percy Hemus are two more artists who will feature Mr. Scott's songs this season.

## Danielson Pupils Heard.

Mary Ellen Reed, pupil of J. S. Danielson, played for the Women's Auxiliary of the St. Andrew's Parish House, Yonkers, N. Y., on Tuesday afternoon, October 19. Her program consisted of the nocturne in F sharp, Chopin; "Valse Caprice," Chaminade, and Moszkowski's "Caprice Espagnole."

On Tuesday evening, October 19, Frank Tresselt, another of Mr. Danielson's artist-pupils, played for the Professional Women's League, New York, Richard Strauss' "Reverie" and Grodsky's "Barcarolle."

**YEATMAN GRIFFITH**

Teacher of FLORENCE MACBETH, Prima Donna Coloratura, and other prominent Artists and Teachers  
318 WEST 82d ST., NEW YORK CITY Tel. Schuyler 8537

**EVAN WILLIAMS**

—TENOR—  
Akron Ohio  
Management: THE WOLFSOHN MUSICAL BUREAU

**Ellmer Zoller**

ACCOMPANIST  
129 E. 17th St., New York Phone, Stuyvesant 1609.

**MARIE SUNDELIUS Soprano**

Exclusive Management:  
GERTRUDE F. COWEN 1451 Broadway, New York

**MARGUERITE DUNLAP**

CONTRALTO. Concert—Recital—Oratorio  
Western Representative, Iris Pendleton, Wichita, Kan.  
Exclusive Management  
GERTRUDE F. COWEN, 1451 Broadway, New York

**Ellen Keller**

VIOLINIST  
In America Season 1915-16. NOW BOOKING  
Exclusive Management  
GERTRUDE F. COWEN, 1451 Broadway, New York

**SAPIO**

Formerly Conductor Metropolitan Opera, New York, and having coached the major-  
ity of great operatic artists, among whom: Adeline Patti, Nordica, Tamagno, Etc.

VOCAL STUDIO, 65 CENTRAL PARK WEST, N. Y.

**JOHN McCORMACK**

In America Entire Season 1915-1916  
EDWIN SCHNEIDER, Accompanist  
Always and only under personal management of Chas. L. Wagner 1451 BROADWAY NEW YORK  
Steinway Piano Used

**ALICE NIELSEN**

PRIMA DONNA SOPRANO  
AMERICAN CONCERT TOUR  
ENGAGED AT METROPOLITAN OPERA HOUSE THIS SEASON  
STEINWAY PIANO USED  
Personal Management: CHARLES L. WAGNER  
1451 Broadway :: :: New York

**N. Y. COLLEGE OF MUSIC**

128-130 East 58th Street  
Announces the engagement of THEO. SPIERING, the eminent violinist and conductor  
DESIDER JOSEF VECSEI, the noted pianist  
EMMA LOEFFLER, Dramatic Soprano  
RUBIN GOLDMARK, the eminent composer and instructor, Head of the Department of Theory  
CARL HEIN, AUGUST FRAEMCKE, Directors  
Catalog on application

**Oscar Saenger**

TEACHER OF SINGING  
From the rudiments of tone placing to artistic finishing for concert, oratorio, recital and opera: Teacher of famous opera and concert singers, among whom are:  
Mme. Marie Rappold, soprano; Miss Florence Hinkle, soprano; Miss Mahel Garrison, soprano; Miss Helen Warrum, soprano; Mme. Bernice de Pasquelli, soprano; Mr. Rudolf Berger, tenor; Mr. Heinrich Hensel, tenor; Mr. Orville Harrold, tenor; Mr. Paul Althouse, tenor; Mr. John Young, tenor; Miss Lila Robeson, contralto; Miss Mildred Potter, contralto; Miss Kathleen Howard, contralto; Mme. Josephine Jacoby, contralto; Miss Sibyl Conklin, contralto; Mr. Henri Scott, basso; Mr. Allen Hinkley, basso; Mr. Louis Kreidler, baritone; Mr. Albert Wiederhold, bass-baritone; Mr. Leon Rains, basso.  
Will resume teaching on October 1st.  
Tel. 687 LenoX STUDIO: 6 East 81st Street, New York

**HERMANN KLEIN**

Teacher of Some of the Most Successful Singers Now Before the Public  
Co-Editor, Garcia's "Hints on Singing"; Author, New English Version of "Carmen"; Translator, Metzler's Mastersongs, "Lieder in English."  
40 Ave. Road, Regent's Park, N. W., London

**SAN FRANCISCO SYMPHONY ORCHESTRA  
NOW AN ASSURED PROPOSITION.**

Conductor Alfred Hertz Announces General Outline of Programs for Entire Season—  
Many Novelties to Be Performed—At Least Eighty Musicians  
Will Be Engaged—Current Notes.

San Francisco, Cal., October 24, 1915.

In the past week all uncertainties concerning the future of the San Francisco Symphony Orchestra have disappeared; melted away like the fog wreaths that hover outside of the Golden Gate. The MUSICAL COURIER correspondent, calling on Alfred Hertz, out in Sea Cliff avenue, soon after the sun had peeped over the Coast range mountains, going early by intuition, was not surprised to find the distinguished conductor already hard at work. The hour was 6:30 a. m.

"Come right up," cried Mr. Hertz, breezily. "Glad to see you"—this with a hearty handshake. "Yes I get up early to work, see"—and he pointed at a table on which were scores that may figure in the coming symphony season as novelties. "Look out of the window and drink in this splendid ocean air; it's fine, I tell you."

The maestro's eyes were alight with fun and enthusiasm. They shone like the waves that glittered on the beach below. In faith it was fine. The ocean and sky were opaline. Far off on the Seal Rocks the early awakened sea lions were barking—sounds like deepest bassoon notes as mellowed by distance; and "all the circle of the hills," as Tennyson has it, were filled with the glory of a perfect day.

"See here," cried Mr. Hertz, "here is a general outline of selections for the symphony season," and he handed me the following:

**FIRST CONCERT.**

Overture, Leonore No. 3.....Beethoven  
Symphony, No. 2, D major.....Brahms  
Eine Faust Overture.....Wagner  
Les Preludes.....Liszt

**SECOND CONCERT.**

La Peri (poeme d'opéra).....Paul Dukas  
British Folk Music Settings.....Percy Aldrich Grainger  
Suite Symphonique, Scheherazade.....Rimsky-Korsakow

**THIRD CONCERT.**

Overture, Iphigenie in Aulis, with ending by Richard Wagner.....Gluck  
Symphony No. 2, D major.....Beethoven  
Soloist.  
Don Juan Symphonic Poem.....Richard Strauss

**FOURTH CONCERT.**

Prelude, Parsifal.....Wagner  
Prelude, Tristan and Isolde.....Wagner  
Tristan's Vision.....Wagner  
Ride of the Valkyries.....Wagner  
Siegfried's Idyll.....Wagner  
Overture, Meistersinger.....Wagner

**FIFTH CONCERT.**

Symphony, G minor.....Mozart  
Overture, Christelfein.....Pfitzner  
Four character pieces after The Rubayat of Omar Khayyam, Arthur Foote  
Vlatava, symphonic poem.....Smetana

**SIXTH CONCERT.**

Symphony No. 13.....Haydn  
Ballet Suite.....Reger  
Pastoral Symphony.....Beethoven

"Oh, yes," continued Mr. Hertz, "there are many novelties for San Francisco. Here are some hints concerning them: 'La Peri,' by Dukas; British folk song settings, by Percy Aldrich Grainger; overture, 'Das Christelfein,' by Hanz Pfitzner; overture to a comedy of Shakespeare, by Paul Scheineflugg; 'The Pied Piper'—a symphonic poem by Frederick Jacobi—by the way Jacobi is a San Franciscan and was my assistant in New York; four characteristic pieces by Arthur Foote, after the 'Rubaiyat of Omar Khayyam'; 'Ein Heldenleben,' by Richard Strauss; second symphony, by A. Borodine; second symphony in B flat major, by Schubert; a ballet suite, by Reger; 'Scenes de Ballet, op. 52, by A. Glazounow; and some nocturnes by Debussy.

"Is that all?" queried the MUSICAL COURIER man.  
"No," answered Mr. Hertz. "There are others. Here are some that I have been looking through this morning. It really matters in the concerts, as much the 'how' as the 'what,' concerning the works performed."

"Now about the orchestra. The wind section is better than ever before in the history of the San Francisco Symphony Orchestra; we have the principals. The string choirs will be fine—the performers are now signing up contracts daily.

"Did you ever hear of how lack of a rehearsal or some thing else once resulted in disaster? No? Here it is. The band was playing at the head of a funeral procession. In the silence of a Sunday afternoon, when everything was quiet, the tuba player rasped out an *sf* so loud and fierce that he scared the funeral horses in the procession—

and they ran away. The band was scattered. The tuba player picked himself up and looked at his score and then broke out with—'Mein Gott!' it was only a fly speck—and I played him!"

This was apropos of the statement Mr. Hertz had just made concerning the thorough way in which all compositions will be rehearsed by the symphony orchestra before they are played in public. All San Franciscans who heard the Beethoven music festival selections recently in this city are already well aware of the Hertz thoroughness with material at hand. What will he not do with a permanent orchestra?

After my interview I learned that Mr. Hertz had expressed himself in another interesting direction to Walter Anthony of the San Francisco Chronicle as follows:

"We shall proceed with our concerts, not with a smaller orchestra, as for a time I feared, but with a larger orchestra than that of last year. We shall have at least eighty instrumentalists. Already the 'wind' department of the organization is completed, while in the 'string' division I have more to select from than there are stands to be provided.

"Unwittingly I was drawn into this controversy through the eagerness of some to involve me, but as a matter of fact, and as I could easily demonstrate to the most doubtful of the dissatisfied players who tried to disrupt our organization, I have from the first fought the musicians' battles. I was not eager to accept the post, since it was not at all clear that conditions here would be as propitious for the kind of work with which I have hitherto been identified, and, as my correspondence with the managers of your association will prove, I was most of all anxious that the question of pay and services should be entirely to the satisfaction of the instrumentalists, since men work better when they are content.

"It was I who urged that the players should be so provided for that they would not be forced to play cafeteria, theatre or cafe engagements. Those ideal conditions are for the present out of the range of possibility, but I have definite hopes that another season will see them practical and prevailing."

Redfern Mason writes in the San Francisco Examiner as follows: "The constitution of the orchestra is now nearly seven-eighths completed."

**SAN FRANCISCO NOTES.**

The Innisfail Quartet will give three concerts in the Sequoia Club Hall, November 9, November 23 and December 27. George W. Chadwick, Horatio Parker, Arthur Foote and Walter Damrosch have sent compositions of their own to the quartet for performance.

Claire Harrington, soprano; Constance Escourt, pianist, and Arthur Conradi, violinist; gave a charming concert at the Sorosis Club, last Thursday evening, October 21.

Hugo Mansfeldt and Mrs. Hugo Mansfeldt performed the Liszt E flat concerto splendidly, at a concert given by the Mansfeldt Club, at Sequoia Hall, last Thursday evening. The other players were Edith French, Alyce Dupas, Stella Howell, Berkeley Howell and Esther Hjelte.

The Alameda County 1915 Chorus has been organized permanently as the Alameda County Chorus. Alexander Stewart will probably be the permanent conductor.

Paquita Madriguera, a Spanish pianist, age fifteen, has been in the local limelight the past few days, and has created a very favorable impression. She played at the Exposition this afternoon, with the Exposition Symphony Orchestra. She will give a recital soon at St. Francis Hotel.

Marie Partridge Price, lyric soprano, is announced to appear at the St. Francis Hotel in November, assisted by Uda Waldrop at the piano.

DAVID H. WALKER.

**Mme. Fremstad's Recital is Postponed.**

Owing to the fact that she is to appear in the title role of "Tosca" with the combined Boston Grand Opera and Pavlowa Ballet Company at the Manhattan Opera House, New York, Wednesday evening, November 3. Olive Fremstad's song recital scheduled for this Thursday afternoon, at Aeolian Hall, New York, has been postponed until later in the season. Since she is to sing upwards of forty concerts throughout the country, besides appearing with the Boston Grand Opera Company and with the Chicago Opera Association in Chicago, Mme. Fremstad is having a very busy season. The many admirers of the diva's work at the Metropolitan Opera House will, of course, welcome her back to opera in New York.



**Frederic Martin Delights Aeolian Hall Audience.**

Frederic Martin, the basso, who is widely known throughout this country as an exceptional oratorio and church singer, gave his first New York recital in Aeolian Hall, Thursday evening, October 28, where he was greeted by an enthusiastic audience.

These were Mr. Martin's programmed numbers and the audience showed by its prolonged applause that it gladly would have listened to many more had the basso wished to give them:

Old classics: Air—"Orfeo," Haydn; aria—"Per questa bella mano," Mozart; romanza—"Il lacerato spirito," Verdi; "Chanson de Vulcan," "Philemon et Baucis," Gounod. Classical and modern Lieder: "Das Wirthshaus," "Wohin," Schubert; "Alt Heidelberg," Jensen; "Die Nacht," "Ich Trage meine Minne," Strauss; "Der Gartner," "Der Freund," Wolf. Modern songs in English: "The Pipes of Pan," Elgar; "Good-Bye, Sweet Rose," Harling; "The Wind Speaks," Grant-Schaefer; "Phillis," Bauer; "Negro Love Song," Cook; "A Venezuelan Guerrilla Song," Seiler. Songs in French: "Air de Ralph," "La Jolie Fille de Perth," Bizet; "Si tu le voulais," Tosti; "Le Filibustier," Georges.

Of the first group, the Mozart aria "Per questa bella mano" and the Gounod "Chanson de Vulcan" from "Philemon et Baucis," called forth a special demonstration of approval. "Wohin" (Schubert) and "Der Gartner" (Hugo Wolf) caught the particular fancy of the listeners from among the classical and modern Lieder group. The latter was repeated. Elgar's "The Pipes of Pan" was the distinguishingly excellent number in the modern songs in the English section.

Mr. Martin should be especially thanked for the clearness and purity of his diction, whether he sang in German, French, Italian or English. His voice has an admirable range and he understands how to handle it with dignity and artistic skill. These qualities united with a thorough musicianship and splendid style in delivery showed Mr. Martin to be a welcome addition to the recital givers of the metropolis.

Charles Gilbert Spross was as usual an expert accompanist.

**Recital by Vernon d'Arnalle.**

The song recital given by Vernon d'Arnalle on Tuesday afternoon, October 26, at Aeolian Hall, New York, was a feast of good music for admirers of vocal art. The distinguished singer showed, as usual, his ability in the art of making up a program. The songs comprised almost every form of vocally musical and interpretative expression. To say that d'Arnalle met all their requirements with skill, is only to confirm the high place which he has held for many years in musical Europe, and which position he is destined to hold in America.

The artist was in superb form. His voice was brilliant, flexible and sonorous. He met the technical difficulties of a long and taxing program without once losing tonal beauty, or showing any vocal effort. The program opened with Schubert's "Dem Unendlichen," with which Mr. d'Arnalle made a profound impression by the breadth of style and nobility of his delivery. "Der Sieg," an almost unknown song by Schubert followed. This gave another proof of the artist's ability to produce beautiful tonal effects. Mr. d'Arnalle's singing of "Der Erlkönig," easily bears comparison with the best interpreters of this work. The songs of Franz were delightfully given; Schumann's "Mein altes Ross" was sung with marked taste. The group closed with "Der Soldat," which was given in a thrilling manner.

The Brahms section of songs was a welcome relief from the hackneyed numbers by this composer. "Der Ueberläufer" is an exquisite song, and Mr. d'Arnalle gave it just the right atmosphere. "Willst du dass ich geh'," is rarely sung, and furnished a delightful ending to this group. This artist's talents are peculiarly adapted to Brahms' style, and he has the necessary musicianly qualities as well as breadth of interpretation to give the healthful, virile quality to this master. The last group disclosed an artist who knows how to sing English clearly, and in a dignified manner. It was a pleasure to hear the language so well enunciated.

**New York City Artists Sing at Southern City Dedication.**

The new marble music hall erected by the city of Huntington, W. Va., was dedicated Friday evening, October 29, by a performance of "Aida" in concert form under the direction of Alfred Wiley, conductor of the Huntington Choral Association. Anita Rio, often referred to as America's favorite festival soprano; Merle Alcock, a contralto soloist with the New York Symphony Orchestra; Paul Althouse, tenor of the Metropolitan Opera Company, and

Arthur Middleton, bass-baritone of the Metropolitan Opera Company, formed the quartet of soloists for the production.

**Zoe Fulton's Success at Mansfield, Ohio.**

Zoe Fulton, contralto, who has appeared in many cities of the United States and Canada, both in opera and concert, recently scored a distinct success at Mansfield, Ohio, where she was the assisting artist for Ernest Schelling, the distinguished American pianist.

Her rendition of the aria "O mio Fernando," by Donizetti, was greeted by an enthusiastic burst of applause which was so insistent that she was obliged to give another number. She sang a group of songs by American composers, containing popular favorites. In all her work she revealed a voice of depth, power and richness, and a mastery of her art.

The Mansfield News said: "Ernest Schelling, assisted by Zoe Fulton, charmed an enthusiastic audience of Mansfield's musical set. . . . Miss Fulton has a pleasing contralto voice, her first number being an aria, 'O mio Fernando,' by Donizetti, while other shorter numbers by Cadman, Homer and Campbell-Tipton, were her share in the evening's wonderful success." The Mansfield Shield was equally complimentary, saying "Zoe Fulton possesses a contralto voice of great depth and power. She sang Donizetti's 'O mio Fernando' in a thoroughly artistic way and showed that she was a complete master of this difficult aria. 'At Dawning,' by Charles Wakefield Cadman and 'The Spirit Flower' were especially pleasing numbers."

Miss Fulton will be heard in Oil City, Pa., in January, when she will appear on the regular artists' course.

**Ellsworth Conservatory of Music Notes.**

Iowa Falls, Ia., October 28, 1915.

September 15 the Ellsworth Conservatory of Music opened its twenty-first year, under the directorship of A. E. Bullock. The enrollment is large and there is every prospect of a prosperous year.

The C. W. Best artist series, financed by the Ellsworth Choral Club, is a pronounced success. The first concert, on October 7, was given before a capacity house, the artists being Alberto Salvi, harpist; Marguerite Austin, violinist, and Florence Hedstrum, soprano. The brilliant performance of Signor Salvi was the feature of the evening, though all were well received.

The second number of the series will be given November 4 by Antonio Sala, cellist; Mignonne Meeker, soprano, and Lois Brown, pianist.

Francis Cowles, baritone, for six years a student of Mr. Bullock, has been engaged for this season to appear in concert with Axel Skovgaard, the well known Danish violinist.

**Schelling Completes Orchestral Work.**

Ernest Schelling, who will give his first piano recital of the season at Carnegie Hall, New York, the afternoon of Wednesday, November 17, already is well known as a composer, particularly by his "Suite Fantastique" for piano and orchestra. The American pianist has completed an orchestral work, called "Fantasy in the Form of Variations." This "Fantasy" is to have its first presentation by the Boston Symphony Orchestra, the composer, of course, playing the piano part. Schelling is to appear in New York not only with the Boston Symphony Orchestra, but also with the Philharmonic Society. He will play twenty engagements with orchestra in other cities including appearances with the Philadelphia and Chicago orchestras. His tour is to be transcontinental, a series of recitals on the Pacific Coast concluding his season.

**George Sweet Has Resumed Teaching.**

George Sweet has taken new studios in the Metropolitan Opera House Building, New York, and already has inaugurated his teaching season. On one day of each week, Wednesday, he is engaged to direct the course of voice culture at the Harcum School of Music, at Bryn Mawr, Pa., where he will specialize in the art of dramatic expression—work for which his long and brilliant operatic career eminently befits him.

The new studios will allow Mr. Sweet excellent opportunity to present certain of his present and former students at a series of private receptions planned for this winter. Among these are Mabel Beddoe, the Canadian contralto; Katherine Bloodgood and possibly Carl Duft.

**Ferencz Hegedüs to Give Recital in New York.**

Ferencz Hegedüs' first New York recital will take place on Tuesday evening, November 16, at Aeolian Hall. Mr. Hegedüs will play a prelude for violin with organ accompaniment, by Emanuel Moor; a concerto in D minor, Tartini; a sonata for violin and piano, César Franck, and compositions by Tschaiakowsky, Novacek, Boccherini, Hubay and Paganini.

**Margaret George**

CANADIAN DRAMATIC SOPRANO.

Just Returned from Operatic Successes in Italy.

Management: THOMAS GEORGE, Box 742, Station F, Toronto, Can.

**MAY MUKLE 'Cellist**

2208 Hyde Street.

San Francisco, Calif.

**FLORENCE LARRABEE**

Exclusive Management:

FOSTER & DAVID, 500 Fifth Ave., New York

PIANIST

In America Season 1915-16

**ANNA BAUGHER CONTRALTO**

Concert, Recital, Oratorio

Management, FOSTER & FOSTER, 25 West 42nd St., New York

**HAROLD HENRY**

AMERICAN PIANIST

426 Fine Arts Bldg., Chicago

Exclusive Management: Haensel & Jones, Aeolian Hall, New York

**CORNELIUS VAN VLIET**

The Dutch Cellist

2514 Emerson Ave. S., Minneapolis, Minn.

**ROBERT MAITLAND**

Eminent Song and Oratorio Singer. (BASS-BARITONE)

IN AMERICA, SEASON 1915-16.

Management: Haensel & Jones, Aeolian Hall, New York.

Studio: 23 East 57th Street. Phone, Plaza 7409.

**SOUSA AND HIS BAND**

Now Playing at

N. Y. HIPPODROME

Office: 1 West 34th Street

Telephone 6128 Greeley

**EDGAR****STILLMAN-KELLEY**

STEINWAY HALL - NEW YORK, N. Y.

**LESLEY MARTIN, Bel Canto**

STUDIO: 1425 Broadway, New York

SINGERS - Susanne Baker Watson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Gertrude Hutcheson, George Benus, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

**WALTER EARNEST**

ORATORIO TENOR

Management of FOSTER & DAVID

500 Fifth Avenue

New York

**ALINE VAN BARENTZEN**

Concert Pianist

Now Booking for Season 1915-16

Management:

R. E. JOHNSTON, 1451 Broadway, New York Mason & Hamlin Piano Used

**LUCILE ORRELL**

'CELLIST

Management: R. E. JOHNSTON

1451 Broadway

New York City

1915-16 SEASON 1915-16

**GRACE POTTER**

PIANIST

**MARIE HERTENSTEIN**

PIANIST

**FRANCIS MACMILLEN**

VIOLINIST

Exclusive Management, S. E. MACMILLEN, 615 Candler Bldg. 220 West 42nd Street, New York Phone Bryant 8520

### Musicians' Concert Management Announcements.

From the Musicians' Concert Management, New York, comes word of the following engagements recently secured by this organization for the artists under its direction:

Edgar Schofield, baritone soloist at St. Bartholomew's Church, New York, is to sing before the members of the New York State Federation of Women's Clubs at Syracuse, N. Y., on November 11. He will be heard also in a performance of Spohr's "Last Judgment," to be given at St. Paul's Church, New York, on November 30, and on December 28 is to take part in a performance of the Verdi "Requiem" at Jamaica, L. I. After the new year Mr. Schofield makes a tour of the Middle West, and a return engagement in Syracuse has been booked for the spring.

Povla Frisch, soprano, and Jean Verd, pianist, appear in recital at Peabody Institute, Baltimore, on March 10.

Emma Roberts takes the leading contralto roles in the annual spring festival to be given under the direction of Hollis Dann, at Cornell University, Ithaca, N. Y., on April 26 and 27 next; Edgar Schofield and Miss Roberts are to be heard also in the first concert of the "All American" series to be given by A. A. van de Mark in Lockport, N. Y., next fall.

Sascha Jacobsen, the violinist, who is to make his New York debut in Aeolian Hall on November 27, gives a recital in Morristown, N. J., November 11, and another in Jordan Hall, Boston, November 17.

A piano recital is to be given by Winifred Christie, of Scottish birth and excellent reputation abroad, at Aeolian Hall on November 17; and an evening of sonatas for piano and violin, by Gaston and Edouard Dethier at the Princess Theatre, New York, Sunday, December 5.

### An Elgin Eulogy of Sturkow-Ryder.

Theodora Sturkow-Ryder appeared with much success recently under the auspices of the Elgin, Ill., Musical Club. The following excerpt is from the Elgin Daily News of October 22:

A large and exceptionally appreciative audience was assembled at the Universalist Church last evening, under the auspices of the Elgin Musical Club. Mme. Sturkow-Ryder delighted everyone by her ex-



MME. STURKOW-RYDER IN THE ITALIAN BUILDING AT THE SAN FRANCISCO EXPOSITION.

quisite performance, her great enthusiasm, and charming appearance and presence. Her playing is characterized by an unusual cleanness of technique, especially in her left hand—the whole effect being finished and delightful.

Dr. R. A. Adkins says in a recent article:

In writing this article on the concert last night I feel as though I cannot adequately express my admiration and appreciation for the truly wonderful work of the artists. . . . This is indeed, from an artistic standpoint, one of the musical events that will linger in the memory of those fortunate enough to be present to their last days. Mme. Sturkow-Ryder opened the program with the D'Albert suite, and from that moment on the audience realized they had something in store for them. . . . The fantasia by Mendelssohn was delightfully given; her last group was a fitting climax to a wonderful program. The etude by Saint-Saëns, the masterpiece, was truly mastered by this artist, and Mme. Ryder disclosed to her audience her wonderful work, and left no doubt in their minds that she is indeed an artist in every sense of the word. Her lovely technique, her bril-

liant and accurate execution, her touch, and the perfect ease with which all this is done—so absolutely faultless both in interpretation and rendition, and her most charming personality—won the admiration of every one present.

### "Novelties Wanted by Clubs," Says Mrs. Lewis.

"I have felt in my years of booking throughout the United States," says Mrs. Lewis, the well known New York booking agent, "the growth of a desire by women's clubs and local managers to present programs of songs in costume. By pleasing the eye and the ear, they are able to gain the interest of a larger public. I have searched for such a novelty and found it in the programs given by Roger de Bruyn and his wife, Merced de Piña.

"Many programs are given in costume which are indifferently good, but in the De Bruyn-de Piña programs there is the perfection of art, the Belasco attention to detail in costuming, as, for instance, in the charming fairy songs sung by Mme. de Piña in Peter Pan costume. She



MME. DE PIÑA.

searched long before she found the correct pipe for Peter Pan. De Piña is appropriately petite for this charming costume, and the songs she sings in it are 'Elf Song,' by Paine, and 'The Elf Man,' by Wells.

"Other songs of Mme. de Piña are 'The Elf and the Dormouse,' Colburn; 'Robin Goodfellow,' Morgan; 'The Fairy Rebel,' Mendelssohn; 'The Elf Knight,' Class, and 'The Brownie,' Leoni."

### Music School Settlement Renews Sunday Concerts.

The Music School Settlement, in fulfilling its aims of service to the community, will continue this season, its usual custom of giving concerts, free to the public, on the first Sunday of each month, at 4 o'clock in the afternoon, at the school, 55 East Third street, New York. The first concert of the season will be next Sunday afternoon, November 7, at 4 o'clock. The program, given by pupils of the school of different degrees of advancement, will contain piano works of Chopin and Schumann, violin works by Smetana, Saint-Saëns, Bach and Massenet, and songs by Schumann and Franz. The senior orchestra of the school will make its first appearance of the season.

### Changes in Aeolian Hall Announcement.

The following changes have been made in the announcement of the Aeolian Concert Hall management, which appeared in the October 28 issue of the MUSICAL COURIER: Marcia van Dresser's song recital will occur on the afternoon of November 4, instead of evening, Mme. Fremstad's recital, scheduled for the afternoon, having been postponed. Alice Sovereign's song recital, listed for Thursday afternoon, November 18, has been postponed. The concert for Friday evening, November 5, should read: Marguerite Beriza and Genia d'Agarioff, assisted by the Russian Symphony Orchestra.

### Hallett Gilberte Returns to New York.

Hallett Gilberte, "the best tenor among composers and the best composer among tenors," has returned from a restful summer spent at his home, "Melody Manse," Lincolnville Beach, Me. Here he had a splendid rest of five months, doing nothing in music excepting as the spirit moved him. Numerous guests enjoyed the hospitality of the Gilbertés, among them Florence Anderson Otis and Claude Warford. Mr. Gilberte gave two recitals in August, at Portland, Me., and Nahant, Mass., respectively.



HALLET GILBERTE.  
Composer and tenor.

He expects a splendid year, many recitals being already booked.

Marie Stapleton Murray gives a recital, November 22, at the Hotel McAlpin, New York, when she will sing a group of his songs. Among well known artists who will feature his songs on their programs this season are Caroline Hudson-Alexander, Lois Ewell, Evelyn Scotney (of the former Boston Opera Company), Fay Cord, Leon Rice, William Simmons, of New York; Dorothea North, Marie White Longman, Sibyl Sammis MacDermid, of Chicago; Lida Bottero, Leticia Gallaher, Bertha Barnes, Jeannette Bell Ellis, and Florence Jepperson, of Boston.

Some idea may be gained of Gilberte's fitness for work from the accompanying snapshot, taken on the lawn of his summer home. He returns weighing thirty pounds more than last spring. He plans to give several studio musicales at Hotel Marie Antoinette, at which songs by his confrères, American composers, will also be sung. The appended is from the Musical Observer:

If Mr. Gilberte confesses to a hobby it is that of entertaining friends and acquaintances beneath his hospitable roof and his summer home at Lincolnville Beach, Me.—aptly named "Melody Manse"—is famous for its hospitality. Here the fagged artist has entrée to all the comforts of home without the city's discomforts of dressing to please the public. The Manse is a place of rest, recreation, melody, music, or what one will, and the home is charmingly located for the guests' indulgence in frequent dips in the salty surf, long rambles or rides across country, so that one once privileged to visit Melody Manse experiences an insistent call to return there.

Mr. Gilberte is clever and witty of speech, and a man with whom friendship endures. The writer, many of whose lyrics have been given musical setting by this talented composer, indulges in pleasant recollections of the charming, whole souled hospitality of the Gilbertés.

Hallett Gilberte has been singularly favored, and it is good to note that songs from the pen of this talented tenor-composer are accorded the cordial reception which they so justly deserve at the hands of artists of the voice, and discriminating audiences.

### Fifth Anniversary of von Ende School.

Mr. and Mrs. Herwegh von Ende, of 44 West Eighty-fifth street, New York, have issued invitations for Saturday evening, November 6, from 8.30 to 11 o'clock, in celebration of the fifth anniversary of the von Ende School of Music. A musical program by distinguished artists will be rendered.

### Mrs. Zerbe to Sing with Pittsburgh Press Club.

Florence Wiley Zerbe, soprano, will appear as soloist with the Mendelssohn Choir, of Pittsburgh, at a concert to be given at the Press Club of that city on December 8.

# TILLY KOENEN

Exclusive Management HARRY CULBERTSON, Fine Arts Bldg., Chicago, Ill.

## DUTCH CONTRALTO

NOW IN AMERICA  
Available for Festivals, Concerts, Orchestras, Etc.  
SEASON 1915-1916, SEASON 1916-1917  
BALDWIN PIANO



### Chicago Soprano Appears with San Carlo Opera Company.

Agnes Scott Longan, the young lyric soprano, who has been achieving such success as a guest artist with the San Carlo Opera Company, opened her concert season, November 1 with a recital at Enterprise, Kan., appearing the same week at Coffeyville, Independence, Parsons and Chanute, Kan. While away on this trip, Miss Longan will fill over forty dates in Kansas, Oklahoma, Texas and other States. Concerning her recent Eastern appearances with the San Carlo Company, the press has the following to say regarding her work:

Agnes Scott Longan, an American girl, had the role of Marguerite and essayed it most capably. She acted the part of Faust's unhappy victim in a manner that left little to be desired, and her voice, a sweet soprano of great range and power, used with perfect mastery, evoked an enthusiasm that was as spontaneous and sincere as it was deserved. This was particularly true of the mad scene.—Evening Tribune, Providence, R. I.

The opera yesterday afternoon was made notable because it was the medium for introducing for the first time in America Agnes Scott Longan, who appeared in the role of Marguerite. Though heard in many operas abroad, this young woman had never until yesterday appeared before an American audience. Her reception corroborated the opinion that she is destined to take a place in the front rank of American sopranos. Slight in stature, she made a perfect Marguerite. The young singer possesses a voice of rare richness and charm, the sweetness of which is enhanced by exceptional power. One of her rare qualities is that her enunciation is perfect. Every word was distinctly heard in both the piano and forte passages. Too much cannot be said in praise of this young artist.—New Haven, Conn., Register.

### Wolle in Stroudsburg.

Apropos of J. Fred Wolle, the following has been written:

WOLLE RECITAL DREW BIG CROWD; NUMBERS BRING OUT WORSHIP IN MUSIC.

Creating a love for the soul stirring in music as well as for the masters, the recital by J. Fred Wolle, America's first organist, famous as director of the great Bach Festival in St. John's Evangelical Lutheran Church, last evening, will go down in local history as the greatest organ treat ever enjoyed here.

Local organists say they never heard anything just like the Wolle product of last evening. This organist is a student of the best masters. We say student for he is such a master himself that the longer he labors in the musical workshop the more grandly does he conceive the mind of the creator of the sublime in music.—Stroudsburg, Pa., Daily Times and Democrat, October 20, 1915.

The artist has few equals. He carried his hearers with him in the realms of music, enthralled them.

The scherzo from the second organ symphony was the kind that makes the blood flow a bit faster as the player actually made the organ talk. Light and airy the fragment from Lanier's flute carried away the audience as though in a trance.

The recital was of an inspiring nature and made man feel better for having had the privilege of hearing it. He is great. His program was great. The recital was a grand success and the financial end was satisfactory, it being one of the few occasions where the balance was on the right side, even though small.—The Daily Record, Stroudsburg, Pa., October 20, 1915.

### Music Under Spross' Direction Delights Poughkeepsie Audience.

Under the direction of Charles Gilbert Spross, who presided at the organ, Haydn's "Creation" was given in the First Presbyterian Church of Poughkeepsie, N. Y., on Monday evening, October 25. There was a chorus of 100 voices, and these assisting artists: Marie Stoddart, soprano; Dan Beddoe, tenor, and Wilfred Glenn, bass. Nearly 1,500 music lovers attended the concert to hear this work given in its entirety. The general opinion which prevailed was that Poughkeepsie had not been treated to such a splendid production in years. The artists assisting are well and favorably known for their work in oratorio, and on this occasion they scored instantly with their audience.

The chorus, made up of some of Poughkeepsie's best singers, had been drilled for a month by Mr. Spross, and as a result produced an excellent ensemble. Credit for the success of the work should be given to Mr. Spross for his untiring efforts.

### For American Music and Artists.

Much has been written recently concerning the value of talking machine equipment in vocal studios, and indeed, numerous progressive singing teachers long have made efficient use of the recorded reproductions of artist repertoires. In some studios the pupil is required to make a record of his own attempts at a song during the course of his lesson, which is compared with a celebrated artist's record of the same selection, to the undoubted profit of the student.

There seems to be a chance here for those deeply interested in American music and American artists to aid in a practical way the cause they espouse so enthusiastically. Naturally, the English language predominates in the vocal work of American studios, and fortunately America can claim as its own enough artists of the highest rank and

reputation to justify a consistent endeavor to utilize their records as patterns for students.

George Hamlin, the tenor, whose performances are models in phrasing, characterization and polish, could well stand at the beginning of the list.

Herbert Witherspoon, the basso, is to be warmly recommended; also Alma Gluck, a singer of sympathetic charm; Paul Althouse, Geraldine Farrar, and several others.

### Barstow-Davidson Pittsburgh Program.

Vera Barstow, violinist, and Rebecca Davidson, pianist, will give a joint recital in Carnegie Music Hall, Pittsburgh, Pa., on Tuesday evening, November 9. Their program will be as follows:

Sonata, A major	.....	Brahms
Concerto, D minor	.....	Miss Davidson and Miss Barstow.
		Wieniawski
Sonata, Eroica, op. 50	.....	MacDowell
		Rebecca Davidson.
Largo	.....	Tartini
Pierrot Gai	.....	Tirendelli
La Chasse	.....	Kreisler
Rondino	.....	Vieuxtemps
		Vera Barstow.
Impromptu	.....	Schubert
Ballade	.....	Chopin
Clair de Lune	.....	Debussy
La Campanella	.....	Paganini-Liszt
		Rebecca Davidson.

### Florence Leonard's Lecture.

Florence Leonard, lecturer and president of the Breithaupt Association of America, may be found at her New York studios, 212 West Fifty-ninth street, on Thursday of each week. Miss Leonard received authority to represent the Breithaupt piano technic from that master himself. Miss Leonard lectured with marked success at the young people's concerts in Philadelphia during the seasons of 1913-1914 and 1914-1915, and is again engaged for 1915-1916. Some of her subjects are:

- "The Less Familiar Instruments of the Orchestra."
- "Contrasting Choirs in the Orchestra."
- "How the Feeling for Instrumentation Has Developed."
- "How Beethoven and Wagner Developed the Uses of the Instruments."
- "Absolute, Operatic and Program Music in the Orchestra."
- "Classic and Modern Melodies."
- "Schools of Piano Technic."
- "The Breithaupt Natural Technic."

### Caroline Hudson-Alexander to Give New York Recital.

Caroline Hudson-Alexander, who has been heard on several occasions in New York both in oratorio and concert, will give a song recital in Aeolian Hall, Monday afternoon, November 15. The soprano's program will include songs in German, Italian, French and English.

### Frances Ingram's Southern Tribute.

Some recent criticisms of Frances Ingram, contralto, in the South, follow:

Her voice is one of those luscious, smooth, naturally produced organs so rarely heard and ranges from the big dramatic soprano high tones down to the low contralto of richness and strength all the way it is also adaptable to the most varied expression.

One could write at length upon Miss Ingram's art of enunciation with its every syllable distinct and each sentence so expressive as to clearly convey the meaning.—Greenville Daily Piedmont, October 23, 1915.

It was the first big concert of the season at the Normal and Miss Ingram, who possesses a glorious contralto voice, proved to be all, and more, that was said of her in advance notices. The various numbers were popular, almost without exception, and she was forced to answer several encores. One of the most popular of all, however, was "I Know My Love," an excellent Irish brogue aiding her wonderfully in the rendition of this old Irish song.—Greensboro Daily News, October 15, 1915.

She is, above all, a dramatic singer and a program as given by her last evening makes the music lover long to hear her in opera, but still she is able to hold her audience in the more lyric numbers. Her numbers were varied and delightfully contrasted. For the aria she chose the "Che faro senza Euridice," singing it with a wealth of tone and power. The "Sapphic Ode" also was splendidly done. In direct contrast to the above were dainty songs by Lemaire and Hugo Wolf. A very unusual offering was an encore demanded after the end of the program when she came out and sang with the simplicity of a little child the dear old hymn, "I Think When I Read that Sweet Story of Old."—The News and Observer, Raleigh, N. C., October 17, 1915.

### Two Lynchburg Events.

Lynchburg, Va., October 29, 1915.

An event of much interest to music lovers in Lynchburg will be the appearance in recital of Daisy Cantrell Polk, soprano, at the Oakwood Country Club, Lynchburg's fashionable organization, Tuesday, November 9. Miss Polk is a pupil of Frederic Bristol, and has spent the past several winters in New York doing concert work.

Announcement has been made recently of the engagement of the New York Artists' Concert Company on November 16 at Lexington, near Lynchburg, in the library of Washington and Lee University. The musicians appeared before the students of the university last year and made a big impression. The personnel of the company follows: Laura Combs, soprano; Flora Hardie, alto; Frank Ormsby, tenor; Frederic Martin, basso; Edith Evans, pianist.

### Arthur George in Toronto.

Today, Thursday, November 4, Arthur George, the Canadian baritone, is to give his first recital in Foresters' Hall, Toronto, Canada. He will be assisted by Ernest Seitz, pianist, and Thomas George, accompanist. His program promises to be of interest, and his fellow countrymen are pleasantly anticipating his initial recital appearance.

### Comment on

## Miss May Peterson's Recital

at Aeolian Hall, on  
Thursday, October 28, 1915

"Song recitals too often lack those elements of voice, intelligence, and dramatic instinct which this singer possesses. . . . One can listen long to such a voice."—W. J. Henderson, N. Y. Sun.

"Her technique is that of the great Jean de Reszke, and her voice is brilliant."—N. Y. Globe.

"Her voice is of great purity and evenness of timbre . . . showed ample power and even brilliancy."—N. Y. Tribune.

"She revealed a voice of exceptional purity—a high soprano—pure, limpid, expressive, and admirably equalized throughout its range; a command of the technique of vocalization that does

honor to her distinguished teacher, Jean de Reszke; artistic taste, intelligence, insight, and a keen feeling for dramatic values. She is not only a singer of unusual talent, but a finished artist."—N. Y. Press.

" . . . in addition to a charming personality, possesses a voice of remarkable beauty. . . ."—N. Y. Herald.

"A voice and style of unusual beauty and a truly artistic nature. Miss Peterson is young and her voice has youthful freshness and brilliancy. Its timbre is often of great inherent beauty and sympathetic quality. . . ."—N. Y. Times.

For Available Dates, Write or Wire

MUSIC LEAGUE OF AMERICA  
Aeolian Hall, New York

**GENEVIEVE WHEAT** Contralto

Drake University, Des Moines, Iowa

**FRANCES NASH** Pianist

Management: EVELYN HOPPER, 2599 Spaulding St., Omaha, Neb.

Theodore von Hemert  
Lieder Singer**ADELAIDE GESCHEIDT**

Instructor of MILLER VOCAL ART-SCIENCE

The New School of Voice Culture

817 CARNEGIE HALL, NEW YORK TEL. 1350 CIRCLE

**ALBERT SCHOTT**

DRAMATIC TENOR

In America Season 1915-16. Available for Recitals, etc.  
Exclusive Management: Concert Direction M. H. HANSON.  
437 Fifth Ave., New York**ETHEL NEWCOMB**

Former assistant of Leschetizky

NOW TEACHING IN NEW YORK

26 West 27th St. Phone: Madison Square 3850

**VIVIAN GOSNELL**

BASS BARITONE

Among the few English-speaking singers who really understand the art of Lieder singing, Mr. Vivian Gosnell deserves to take a high rank.  
—London Globe.

FIRST AMERICAN SEASON 1915-16

Management: M. H. HANSON, 437 Fifth Ave., New York

**HUGH ALLAN**

Distinguished American Baritone

Exclusive Management

R. E. JOHNSTON, 1451 Broadway, N. Y. City

**Florence Macbeth**PRIMA DONNA COLORATURA  
Chicago Grand Opera

Exclusive Management:

Wolfsohn Musical Bureau, 1 West 34th St., N. Y.

RODERICK  
WHITEFIRST AMERICAN TOUR BEGINNING OCTOBER 1915  
Management: Charles L. Wagner, 1451 Broadway, N. Y.**GIORGIO M.****SULLI**Musical Director of the Labor Temple  
Choir, New YorkVocal Studio, 1425 Broadway, Metro-  
politan Opera House Building  
New York

(Phone, 2762 Bryant)

(ALFREDO MARTINO, Assistant)

**CLARENCE  
WHITEHILL**  
Bass-Baritone

WITH METROPOLITAN OPERA

Management: THE WOLFSONN MUSICAL BUREAU

1 West 34th Street, New York

## TORONTO MUSIC NOTES.

Toronto, October 22, 1915.

The Boston Grand Opera Company has inaugurated its Toronto series of events successfully, the first performance taking place last night before a very large and enthusiastic audience at the Arena. Details of the entire engagement will be found in another column of this paper.

## ENTERTAINMENT FOR THE DAUGHTERS OF THE EMPIRE.

Stanley Adams, of the Canadian Academy of Music, has charge of the entertainment to be given by the Nelson chapter of the Daughters of the Empire, early in November.

## A GIFT OF A HARP.

Mrs. Pepler, of the Belgian Relief Committee, states that a very beautiful harp has been donated by Mrs. Frank Macklem, a well known Canadian player, to be sold for the benefit of this department of philanthropic work.

## FELICE LYNE IN TORONTO.

Felice Lyne, soprano, of the Boston Grand Opera Company, accompanied by her mother, is at the King Edward Hotel. Her next appearance after her unquestionable triumph here last night in "La Muta di Portici," will be in New York, with the Boston Grand Opera Company, next Monday night.

## DR. TORRINGTON, INSTRUCTOR, BUSY.

Dr. F. H. Torrington, musical director of the Toronto College of Music, is still actively engaged in teaching the piano, organ and singing. One of his most promising piano pupils at present is Louise Westman.

## AN ABLE MANAGER.

Mr. Hirsh, representing the Boston Grand Opera Company, is a guest at the King Edward Hotel. A short, but pleasing interview with him yesterday, when he was greatly rushed before the first performance, gave convincing evidence of his genial personality, business ability and powers of penetration. Mr. Hirsch arrived in Toronto yesterday afternoon.

## CHORUS IN PORT HOPE.

Russell G. McLean, a well known teacher of singing of the Toronto Conservatory of Music, is devoting part of each week to his pupils in Port Hope and Brampton. In the former place, he is organizing a chorus of about sixty voices, including both his Brampton and Port Hope students.

## RECEPTION AT GOVERNMENT HOUSE.

His Honor, the Lieutenant Governor of Ontario, and Lady Hendrie will entertain on Saturday afternoon, October 23, at 4:30, at Government House, in honor of the Marquis and Marchioness of Aberdeen and Temair. At this brilliant reception many persons prominent in military, civic, artistic and social life will be present. Although His Honor has not been in office as Lieutenant Governor very long, already he and his family have endeared themselves to the people of Ontario.

## RECEPTIONS FOR ARTISTS.

The Woman's Art Association will hold a reception this afternoon in honor of the artists who are taking part in the Canadian Musical Festival, at Massey Music Hall, in aid of the Aviation School, this week. These artists later in the afternoon will attend the Heliconian Club's "At Home," which will be honored also by prominent members of the Boston Grand Opera Company.

## MAY CLELAND HAMILTON.

## New Songs to Be Sung by Mme. Alda.

Concert artists are especially interested in the recitals of Frances Alda, soprano of the Metropolitan Opera Company, because of the assurance of hearing a number of new compositions.

At her annual recital in Carnegie Hall, Tuesday afternoon, November 9, Mme. Alda will sing for the first time in New York the following new songs: "The Joy of Spring," by Woodman; "Her Rose," by Miner Gallup; "Le Monde est stupide," by Buzzi-Peccia; "Ne t'en vas pas," by Rachmaninoff; "Amant de la Rose," by Rimsky-Korsakoff; "Tes Yeux," by Rabey, and a new song by Frank La Forge, the composer-pianist, who will assist Mme. Alda, entitled "When Your Dear Hands." The last mentioned composition was written for and dedicated to Mme. Alda.

## Thorner Pupils Sing Title Role in "Princess Pat."

William Thorner's pupil, Helene Lee, has been engaged for the title role of the road company's performance of Victor Herbert's opera "Princess Pat." It is the same part which Eleanor Painter is singing in the New York production at the Cort Theatre.

Mr. Thorner's large and attractive vocal studios are lo-

cated at 2128 Broadway, New York, where the results of his splendid teaching are attracting widespread attention. "I guarantee all my pupils engagements," says Mr. Thorner, "for light and grand opera and concerts, as I accept only students of marked ability."

## May Peterson Splendidly Received in Recital.

May Peterson, a singer new to the New York recital stage made her debut in Aeolian Hall, Thursday afternoon, October 28, and justified the anticipations of those who, knowing of her success at the Opera Comique in Paris, had looked forward to this, her first appearance in recital in her native country; for May Peterson is another American girl who has won laurels abroad and it is only because of the European war that she is now in this country. A good sized and deeply interested audience was present to give Miss Peterson welcome. The singer's first appearance on the stage won her audience, for she is a fair-haired soprano of gracious and attractive personality and one who understands the art of stage manners as well as that of song.

Her opening numbers, the Mozart "Alleluiah" ("Exultate"), "Care Selve" ("Atalanta"), Handel, and the Mozart "Ah, che amando era felice" ("Ratto del Serraglio"), her first group, disclosed a lovely coloratura and legato. German Lieder occupied the second place. These were: "O wuestes ich doch den Weg zurueck" (Brahms), "Die Forelle," (Schubert); "Jasminenstrauch" (Schumann); "In einem Garten" (Eric Wolff); "Keine Sorge um den Weg" (Raff). In these Miss Peterson disclosed a commendable familiarity with the German spirit of song and diction. It was in the Wolff "In einem Garten," a musical gem of atmospheric portrayal, that she seemed to strike the deepest note and the audience wished this to be repeated.

Perhaps Miss Peterson was more at home in the French group, which is perfectly natural since it is in Paris that she has been doing the most of her singing and there she was a pupil of Jean de Reszke. Widor's "Contemplation," Chausson's "Serenade Italienne," "il pleut des petales de fleurs" (repeated), (Rene-Baton). "Aux temps des Fées," Koechlin, a lovely Debussyish song which the audience also wished to hear again, and the more familiar "J'ai pleure en reve" (Hue) made up the French offerings.

English songs completed the program. Victor Harris' "The Summer Wind," introduced these and received a rousing welcome. Mr. Harris, Miss Peterson's accompanist for the afternoon, was obliged to acknowledge the success of the song with the singer. "Snow Flakes," Mallinson; a charming and characteristic Indian lullaby, "Wi-um," Lieurance, and La Forge's "To a Messenger" were the works represented.

At the conclusion of the entire program Carpenter's "When I Bring to You Colored Toys" was added to satisfy the demands of the audience which crowded around the stage and insisted upon hearing Miss Peterson again.

Miss Peterson should indeed feel happy at the outcome of her initial appearance here. It was very evident that she won for herself on this occasion many new devotees to her lovely voice and style of singing.

## Jacobs Orchestral Concert.

David Hochstein, American violinist, is to be the soloist at the coming concert given by the Orchestral Society of New York, Max Jacobs conductor, at the Harris Theatre, West Forty-second street, Sunday evening, November 7. Following is the program:

Overture, Sakuntala	Goldmark
Indian Suite	MacDowell
Violin concerto	Tschaikowsky
Slavonic Dances	Dvorak
March Hongroise	Berlioz

## New Music Publishing Concern.

Huntzinger-Dilworth is a new firm formed for the purpose of publishing music of the better grade, with headquarters at 505 Fifth avenue, New York. The members of the establishment are R. L. Huntzinger and J. L. Dilworth, formerly salesmen in the music publishing department of the John Church Company. The new firm will at first handle vocal music only, but later will extend itself into other fields.

## Hutcheson Plays to Capacity House in Elmira.

Elmira, N. Y., October 27, 1915.

Ernest Hutcheson gave a recital here last night to a completely sold-out house. The program included the Schumann "Carnaval," a modern French group, and several Chopin numbers. There was a great deal of enthusiasm, and a number of encores were given at the end. E. S.

## Mme. Melville-Liszniewska's Recital Postponed.

Marguerite Melville-Liszniewska's second piano recital originally scheduled for Monday afternoon, November 22, has been postponed.



## MINNEAPOLIS ORCHESTRA BEGINS SUNDAY "POPS."

**A Beethoven Symphony Figures on Initial Sabbath Matinee Program—Musical Courier Editor in Chief, Accompanied by the General Representative, Pays City a Visit—Northwestern Conservatory and Other Notes.**

Minneapolis, Minn., October 26, 1915.

After an auspicious opening of the season by the Minneapolis Symphony Orchestra on Friday, October 22, the Sunday series of concerts was opened on October 24. These popular concerts are given at popular prices and the Auditorium is always crowded to the doors. I will quote the estimate of a musician who is the head of the music department of one of the State's largest institutions: "There was a program which, seven or eight years ago, would have been considered an especially good one for a Friday evening concert; an entire symphony, a soloist of highest caliber, and other orchestral numbers of the very first grade. I wonder if Minneapolis appreciates that it is the only city in the world that is getting such music from such an orchestra at such a price." This can be answered by the statement that the enthusiasm seems to show that the artistic side of the city is willing to admit "yes." We do know what we are getting, and the box office certainly shows that the financial side is a success.

The program opened with Conductor Emil Oberhoffer's march, "Americana: A Festival March of Homage," composed especially for the opening of the season. This work was played also on Friday evening, and Mr. Liebling already has given a full account of it in these columns. All of Beethoven's first symphony was played, and this seems to indicate a forward stride for an American audience to listen attentively to a popular program with such a serious number on it. Very few new men are in the orchestra, so that this first popular concert showed fine finish—finer than ever before at the beginning of a season. The melodious "Martha" overture was given a reading that delighted the hearers. Wilhelm's arrangement of the Bach air for the G string was rendered by the first violins and earned tremendous applause. Mr. Oberhoffer's own arrangement of Dvorák's "Humoresque" came near receiving the most applause of anything on the program. "Autumn," from Glazounow's ballet, "The Seasons," filled the hearers with joy.

The soloist, Louis Graveure, baritone, revealed a rich, smooth voice, with a mind and intelligence back of it, and his appearance was a success. His program was Verdi's aria from the "Masked Ball" and "Vision Fugitive," from Massenet's "Herodiade." His encores were Schubert's "Wanderer's Night Song" and Ronald's "Oh, Lover's Night." He could have sung many encore numbers had he yielded to the demands of the audience. Mr. Graveure has been engaged as soloist with the orchestra for its spring tour.

MESSRS. LIEBLING AND DEVRIES ARE VISITORS.

Minneapolis has just been honored by a short, but very pleasant, visit from the editor-in-chief of the MUSICAL COURIER, Leonard Liebling, and general representative Rene Devries, of Chicago. It is nearly two years since Mr. Liebling came to this city, and he was very enthusiastic over its growth since then. He remarked that here was just the city with just the right spirit to have municipal grand opera, and the writer told him that some time very soon his words will be realized. He and Mr. Devries attended the opening concert of the thirteenth season of the Minneapolis Symphony Orchestra.

The local press devoted a great deal of space to the visit of these two distinguished gentlemen, and their views on music are quoted as the highest authority that we have in the land. We wish that their visit could have been longer and that they may come here oftener.

### NOTES.

A sonata evening was given recently at the Northwestern Conservatory by Abe Pepinsky, violinist, and Franklin Krieger, pianist. Beethoven's No. 5, the Rubinstein op. 49, Schubert's "Litany" and "Vieuxtemps' "Reverie" were the four delightful numbers, given in a finished and artistic manner.

Agnes Rast, contralto; Carrie Bliss, piano, and Ruth Anderson, violin, gave a recital in Stillwater on October 18. Word comes that the affair was such a success that another club is negotiating with Laura Wallin, manager, for a date for these same artists.

On November 4, the Apollo Club will give its first concert, with Lois Ewell, of the Century Opera Company, as soloist.

### NORTHWESTERN CONSERVATORY NOTES.

On Saturday, October 16, the voice department gave an enjoyable recital in the Recital Hall. A large audience attended. Harriet Gogle and Mabel Keig were in excel-

lent voice, while Robert Fullerton, head of the department, quite outdid himself in his rendition of "Invictus," by Huhn. These recitals attract many outside of the school on account of their excellence.

At the regular faculty hour next Saturday morning, John Seaman Garns and Robert Fullerton will give a joint recital of reading and vocal numbers. On Tuesday evening the junior members of the conservatory faculty will give a program of piano, voice, violin, cello and expression numbers. The public is cordially invited to both these events.

An interesting program was given by the pupils of different departments last Wednesday at the student recital hour. The following names appeared on the program: Edna Furlong, pupil of Miss Gogle; Vivian Johannes, pupil of Mr. Garns; Beth Lawrence, pupil of Miss Alexander; Ruth Knatvold, pupil of Mr. Fullerton; Frances Frankson, of the piano department, and Mr. Dent, teacher of cello, assisted with chamber music, and Mr. Mueller, director of the conservatory, gave a short talk on the Friday evening symphony.

Margaret Zeney, pupil of Mr. Fullerton, sang last Tuesday evening at the home of Mrs. Chute, the occasion being a monthly meeting of the Cecilian Society. Miss Zeney chose the aria, "Farewell to the Mountains," from "Joan of Arc," by Tschaiowsky.

RUTH ANDERSON.

### Janpolski's Recital Program.

At his New York recital in Aeolian Hall, November 11, Albert Janpolski, the Russian baritone, will sing the following program:

Come Raggio di Sol.....Antonio Caldara  
Danza Fanciulla.....Francesco Durante  
Adelaide.....Beethoven



ALBERT JANPOLSKI.

Tyrannic Love, from oratorio Susanna.....Handel  
Sehnsucht.....Richard Strauss  
Traum durch die Dämmerung.....Richard Strauss  
Verrath (Treachery).....Brahms  
Wasserlilie.....Grieg  
Christ Is Risen (first time).....Rachmaninoff  
Blasted Flower (first time).....Gretchaninoff  
Through the Steppes (first time).....Gretchaninoff  
Duma.....Polish folksong  
Masura (dance song).....Polish folksong  
Volga Boat Song (by request).....Russian folksong  
Kalinka (dance song) (by request).....Russian folksong  
Aria from opera, Prince Igor (first time).....Borodin  
Arioso, On the Plains of the Tigris, from Judith.....Geo. W. Chadwick  
Silent Noon (first time).....Frederic S. Converse  
Once at the Angelus (first time).....Arthur Foote  
Ould Dr. Ma'Ginn.....Herman Lohr  
Moonlight.....Edward Elgar  
The Fiddler of Dooney.....Mark Andrews

### Fay Foster and Ethelynde Smith Joint Appearances.

Fay Foster, the composer, and Ethelynde Smith, soprano, are warm personal friends and take great pleasure in working together in the concert field. Miss Smith features Miss Foster's compositions and the latter has dedicated one of her latest songs, "The Spinning Wheel," to the soprano.

Dates for appearances in Manchester, N. H.; Portland, Me.; Philadelphia, Hempstead, L. I., and Mt. Holly, Pa., have already been booked and a number of others are pending.

**ARTEMISIA BOWEN** LYRIC SOPRANO AND DRAMATIC RECITER  
For Concerts, Musicales and At Homes  
Address 166 West 72nd Street - New York

**MARGARET HARRISON** SOPRANO  
15 EAST 10TH STREET, NEW YORK Tel. Stuyvesant 3557

**RIO** SOPRANO  
(Covent Garden)  
Management: Haensel & Jones, Aeolian Hall, N. Y.

**BLANCHE GOODE** PIANIST  
AVAILABLE FOR RECITALS  
Address: JOSEPH JOINER, 439 Fifth Avenue, New York.

**Alexander BLOCH** CONCERT VIOLINIST  
Management, Foster & David, 500 Fifth Avenue - New York

**LILLIAN SHERWOOD NEWKIRK** Voice Culture Italian Method  
Special attention to tone production.  
1425 Broadway, Metropolitan Opera House Bldg., New York.  
Mail address, 11 Morgan Ave., Norwalk, Conn.

**KRUEGER** DRAMATIC SOPRANO  
CONCERT ORATORIO RECITAL  
Management of MISS ANNIE FRIEDBERG  
1425 Broadway :: :: :: New York

**EARL MORSE** AMERICA'S GREAT VIOLINIST  
For Bookings Address Musical Courier

**Walter Henry Hall** Professor of Choral Music Columbia University  
Address 49 Claremont Ave.

**SPOONER** TENOR  
Management: F. O. RENARD.  
216 W. 79th St., N. Y.

**Witek-Malkin Trio**  
Anton Witek, Violin Vita Witek, Piano  
Joseph Malkin, Cello  
Direction Max O. Kunze, Symphony Hall, Boston, Mass.

SEASON 1915-16  
**ROSINA VAN DYK** SOPRANO  
of the Metropolitan Opera Company  
Available for Concerts, Recitals and Oratorio  
Management: Annie Friedberg, 1425 Broadway, N.Y.

**ALICE VERLET** Grand Opera, Paris  
"There was gold of the purest in Miss Verlet's voice."—London Daily Express.  
Address GEORGE EDWARD, Secretary  
637 Madison Ave., New York Phone 9869 Plaza

**LOUIS SIEGEL** Violinist  
Management: R. E. JOHNSTON  
1451 Broadway :: New York City

ARTHUR  
**ALEXANDER**  
Teacher of Voice  
307 West 79th Street  
New York

## MUSIC IN NEW JERSEY.

### Newark.

#### Board of Education Assists Festival Association.

Newark, N. J., November 1, 1915.

Just as though all had been planned months and months ago by those persons at the head of municipal life in Newark, success after success seems to favor the Newark Music Festival Association. Although the tremendous achievement of this organization last May, when its first series of festival concerts was held, promised even a greater accomplishment this year, earlier in the fall many unforeseen difficulties arose.

For a time there was a doubt whether the First Regiment Armory could be secured for the concerts, the Committee of One Hundred in charge of the city's 250th anniversary celebration having engaged it for the entire month of May for an industrial exhibit. An arrangement, however, was finally made by which the Festival Association not only secured the desired dates, but also gained the support of the Committee of One Hundred, which is to include the festival concerts in the elaborate program laid out in honor of Newark's 250th birthday celebration in 1916.

Other things, too, have happened, each incident being closed with a decision in favor of the festival, but the latest success was achieved Wednesday night at a meeting of the Newark Board of Education.

When the plans for the festival concerts were laid out last summer it was decided to hold a "School Children's Concert," organizing a gigantic chorus of high school students, three or four thousand strong, and a large students' orchestra for this occasion. The scheme proved popular, but lacked the decision of the Board of Education necessary before going ahead.

At the meeting of the School Board last Wednesday evening a written request from the Festival Association was presented to the members before any other business was considered. Prepared for any debate that might follow, supporters of the plan were on hand in full number. However, they were delightfully surprised to find no argument necessary and not a dissenting vote among the entire body when action was taken.

The "School Children's Concert" will be held on May 2, the second evening of the series of six concerts. Louise Westwood, supervisor of music in the Newark public schools, will conduct on this occasion and will have full charge of the training of the student singers.

#### CHORUS REHEARSALS.

More men are needed for the festival chorus. The soprano and contralto sections are so large that more male voices are necessary to balance the various bodies. Applicants are urged to send name, address, and part sung (stating if voice is high or low) to the office of the association, Wiss Building, 671 Broad street, or secure membership card at the rehearsals, Wednesday evenings, at the Burnet Street School, Eagles street, just off of Washington Park, and only a short walk from the Manhattan Tube station.

#### VOTERS TO DECIDE ON MUNICIPAL BUILDING TUESDAY.

The voters of New Jersey will have the opportunity on Tuesday, Election Day, to decide whether or not Newark

is to have a municipal building. The amendment which is to be voted upon reads as follows:

"An act to authorize any city of this State to acquire lands by purchase or condemnation, and erect on such lands or on other lands owned by such city, a public building or buildings for use as a museum of arts and sciences, or suitable for public exhibitions, lectures, addresses or assemblages, or for any or all of such purposes and uses, and to furnish the same, and to issue bonds to provide for the expense of such acquisition, erection and furnishing, and to provide by tax for the payment of the principal and interest of said bonds," approved April 21, 1915, being Chapter 367 of the Laws of 1915.

Newark musicians are particularly interested in seeing this amendment adopted because of the fact that it is in the large auditorium of this proposed building that they intend placing the municipal pipe organ for which a fund is now being raised. A considerable amount of money has already been realized and many private subscriptions have been promised if the amendment is approved. It seems to the writer, however, that a part of this million and a half dollars might be appropriated toward the purchase of a municipal organ so that when the building is completed the city will own an instrument of which it will be proud and which will be of real service to the musicians and music lovers of the community.

#### MELBA CONCERT.

At the Krueger Auditorium, Wednesday evening, Nellie Melba drew a large and enthusiastic audience to hear a program delightful from beginning to end. Assisting her were Beatrice Harrison, the cellist, and Robert Parker, baritone. Mr. St. Leger was the accompanist.

#### NOTES.

Leonore Edith Lindell, soprano, will give a song recital at Wallace Hall, on Wednesday evening, November 10. She is a resident of Newark and the wife of Dr. Louis J. Fischbein. Joseph Pastore, violinist, will assist her. Umberto Martucci will be the accompanist.

Katherine Eyman, the popular Newark pianist and vice-president of the Newark Musicians' Club, is spending the winter months at the Studio Club, New York. Miss Eyman, who is a pupil of Alexander Lambert, intends to devote all of her time during the week to practice, in addition to attending the various concerts given during the season. She will return to this city over each week-end.

The board of governors of the Newark Musicians' Club will meet this Saturday evening in the clubrooms, Wiss Building.

Arthur L. Walsh is being booked for numerous concerts this season.

Dora Becker, the violinist, is working hard in preparation for her Southern tour.

Florence Mulford Hunt, contralto of the Metropolitan Opera Company and Chicago Opera Association, has opened a studio at Fifty-ninth street and Madison avenue, New York, to accommodate her many out of town pupils.

Hans Kronold, cellist, and Carl Binhak, violinist, it is said, intend to locate in Newark, making this city their home.

The pupils of Tom Daniel were heard in a delightful recital at Wallace Hall on Thursday evening.

Mme. Schumann-Heink, the popular contralto, will be the assisting artist at the celebration of the fiftieth anniversary of the Germania Singing Society on November 12 in Krueger Auditorium.

Emil Bertl, of 134 Seventeenth avenue, has been made professor of piano, organ, theory and musical history at Upsala College, Kenilworth, N. J. He will devote Tuesdays and Fridays to his work there, teaching locally on the other days.

The recent recital of the original compositions of Russell Snively Gilbert will be reviewed next week. Other concerts not referred to on this page will be referred to at that time also.

The writer asks that news notices and announcements be sent in as early as possible each week.

### Jersey City.

#### Festival Chorus Is Growing.

Jersey City's Festival Chorus is growing rapidly. New voices are being added daily and it is expected that before long the desired 1,000 mark will have been reached. Men, particularly, are wanted. Applications must be made in writing at the office of the association, 149 Newark avenue, or at the rehearsals, Thursday evenings, in Public School, No. 11, Bergen square, at 8 p. m.

### Elizabeth.

#### Local Singers Plan Branch Chorus.

If present plans mature Elizabeth will soon have a festival chorus which will cooperate with the Newark Festival Chorus at the concerts next May.

### Paterson.

#### Many New Singers Join Festival Chorus.

The Paterson Festival Chorus is growing in leaps and bounds. The festival concerts in this city next April 27, 28 and 29 promise to be the greatest event of its kind this city has ever known. It will be the Silk City's fifteenth annual festival.

### Morristown.

Under the direction of Sidney A. Baldwin, the Morristown Festival Chorus, which has been organized in conjunction with the Newark Festival Chorus, is gaining great headway. Much is expected of these members, nearly all of whom are experienced singers. T. W. ALLEN.

Main office, 671 Broad street, Newark, N. J.

### Roderick White Presents Attractive

#### Violin Program at Aeolian Hall.

Roderick White is a young violinist who has already accomplished much and who promises to become one of the commanding figures in the violin world. His tone is full and vibrant, and his technic ample. One writer truly says that his only failing is youth—one that is soon cured.

At his recital in Aeolian Hall, New York, last Friday evening, October 29, he gave an eminently satisfactory performance of Max Bruch's exacting D minor concerto, displaying all the qualities of temperament and style that go to make a great artist. He also played Kreisler's edition of a scherzo by Ditterdorf, who was often called the greatest German operatic composer 125 years ago. Other numbers on the program were: "Reverie," by Bottesini; menuet, by Haydn, transcribed by Burmeister; Kreisler's arrangement of an "Indian Lament," and a Slavonic dance, by Dvorak; berceuse, by Townsend; Spanish dance No. 8, by Sarasate, and Kreisler's delightful "Caprice Viennois," in which the beautiful tone and admirable double stopping of the young violinist were conspicuously in evidence.

A few years of public work under varying conditions are all that Roderick White needs to place him beside the present popular idols of the musical world. He is fortunate in possessing the magnificent violin he uses with such masterly effect.

"No man is so well known as he thinks he is," says Enrico Caruso. "While motoring in New York State, the automobile broke down and I sought refuge in a farmhouse while the car was being repaired. The farmer asked me my name, and I told him it was Caruso.

"The farmer leaped to his feet and seized me by the hand. 'Little did I think I would see a man like you in this here humble kitchen, sir!' he exclaimed. 'Caruso! The great traveler, Robinson Caruso.'"—Life.

Season 1915-16  
Third Trans-Continental Tour

## RUTH ST. DENIS

ASSISTED BY TED SHAWN AND COMPANY OF DANCERS

Presenting in Repertoire

ORIENTAL CLASSIC AND MODERN DANSE DIVERTISSEMENT

The Nature Ballet  
The Spirit of the Sea  
RADHA  
The Hindoo Temple Dance

The Peacock  
Ballet Egyptienne  
The Garden of Kama  
(From Laurence Hope)

Principal Dates to January, 1916

November 8-9—Duluth.

Lyceum Theater.

November 10—Minneapolis.

Auditorium.

November 15—Madison, Wis.

Fuller Opera House.

November 18-20—Milwaukee.

Davidson Theater.

November 29-December 1—Indianapolis.

Murat Theater.

December 9-10—Pittsburgh.

Schenley Theater.

December 15—Harrisburg, Pa.

Orpheum Theater.

December 27-31—New York City.

Hudson Theater.

Address correspondence relative to the tour of Miss St. Denis to B. St. Denis, manager, with company, or Harry W. Bell two weeks ahead.



# Margaret Woodrow Wilson

TRIUMPHS IN HER FIRST SONG RECITALS, UNDER THE DIRECTION OF

## ROSS DAVID

The Rutland

::

::

::

::

::

::

::

::

256 West 57th St., New York

BUFFALO COURIER  
October 13, 1915.

### MISS WILSON IN RECITAL DELIGHTS CRITICAL THROG

Singer of Artistic Ability  
Heard at Elmwood  
Music Hall.

CALLED ON FOR SEVERAL ENCORES

Daughter of President Es-  
tablishes Herself as  
Voice Artist.

Margaret Woodrow Wilson has something more to commend her to fame than merely being the daughter of the President of the United States, for she is a singer of genuine artistic equipment and rich vocal gifts, as was brilliantly demonstrated at Elmwood Music hall last evening when she was heard in a song recital assisted by Melville Clark, harpist, with Mme. Ross David at the piano.

When Miss Wilson appeared on the stage for her first number those in the large audience who had come more perhaps from curiosity to see the daughter of the chief executive of the United States than to enjoy a vocal treat, saw a tall, slender young woman of the blonde type, with a distinctive appearance, a persuasive personality that at once placed her thoroughly on rapport with her hearers. Miss Wilson wore an Empire gown of white net over satin, and no jewels, but carried a small nosegay of pink roses.

#### Artistic Programme.

Her programme was arranged with an artistic sense of musical values and disclosed her excellent schooling, while individuality in her interpretations displayed an intellectual grasp of the composer's idea. Her voice is a soprano of lovely timbre, and with her wealth of temperament is capable of a strongly dramatic expression.

In two French songs Miss Wilson disclosed cultivation and fine diction, "Il S'agit Tu," by Gretchaninow, and "Si Mes Vers," by Hahn. Sung with harp accompaniment by Mr. Clarke, they were vocal gems, as was "Zueignung," by Strauss, which was given with a dramatic intensity and beauty of vocal expression that aroused storms of applause, the singer being recalled for an encore. "Ich Stand im Dunkler Traume," by C. Schumann, gave further evidence of the singer's breadth of style and artistry, and the "Fruehlingsnacht," by R. Schumann, with its exquisite rippling accompaniment, was sung with such joyous abandon as to win a demand for repetition. "Im Herbst," by Franz, was another strongly dramatic number. Again was Miss Wilson recalled for an encore.

Mrs. Ross David, at the piano for Miss Wilson, played with fine musicianship.



CLEVELAND PRESS  
October 30, 1915.

### SMITH PRAISES MISS WILSON

Press Critic Impressed by Her  
Artistic Sincerity.

By Wilson G. Smith

Margaret Woodrow Wilson, heard in concert at Grays armory Tuesday night, has no need to pin her artistic aspirations on the presidential toga of her distinguished father. She proved it by the artistic sincerity of her work.



WILSON G. SMITH

Also, she demonstrated to a degree of nicety the virtue of her father's "watching and waiting" policy, for after each number of folk songs that began the program, there was an interval of embarrassing waiting for late comers to find seats. So she stood, and smilingly watched and waited.

It was her unaffected personality and the sympathetic and lyric qualities of her voice that won the audience.

There were no efforts at vocal chicanery to catch the audience; her attitude toward her art and her auditors was one of genuine earnestness to interpret the musical language she loves without self-exploitation.

The sincerity of her artistic predilection was evidenced in her selection and sympathetic interpretation of two of Robert Franz's too much neglected songs, models of classic purity. If Miss Wilson had done nothing else she would have won my critical esteem.

Melville Clark, heard in a number of harp solos, displayed a brilliant command of his instrument.

EDITORIAL

from

THE ERIE

EVENING

HERALD

Oct. 16/15

#### MISS WILSON'S VISIT.

Miss Margaret Wilson's visit to Erie will long be remembered. Famed for her interest in social service, her liberal contribution to the fund being raised for Erie charities and philanthropies evidence her generosity and thoughtfulness. It was a pretty compliment to the city whose guest she was.

She takes her music, as she does her other activities, seriously, and last night entertained an appreciative audience with her sweet singing. Active as she ever is in welfare work of all kinds, she made it a point to meet the women engaged in educational and social service activities in this city and encouraged and stimulated them with helpful suggestions.

Her engaging personality charmed all who met her or who heard her. Her splendid qualities had already made her many admirers in Erie and her brief visit, during which she found time to demonstrate the keynote of her life—service—has endeared her to the entire community.

THE CLEVELAND  
PLAIN DEALER,  
October 30, 1915.

### WILSON RECITAL

BY JAMES H. ROGERS.

There was a good attendance at the concert given by Miss Margaret Woodrow Wilson, soprano, in the Grays armory, last night. That the daughter of the president of the United States would receive a hearty welcome in Cleveland was a foregone conclusion.

But Miss Wilson, on her own account, by her unaffected and gracious demeanor, no less than by her evidently sincere attitude toward her chosen art, was quick to gain the favor of her hearers. Her absence of self-consciousness, and her complete composure of manner, so vital to a successful public performance of any sort, are all the more remarkable when one considers that she has appeared a scant half-dozen times on the concert platform.

She has sung in the last few days in Buffalo and Erie, on both occasions for the benefit of community center work, and the Cleveland concert was given to further efforts here along the same line.

Miss Wilson offered a varied and interesting program. She is to be commended for dispensing with the introductory operatic aria, a custom which seems to decree shall begin a recital of songs. It is a custom not always best honored in its breach, but one has few regrets in seeing it gradually falling into disuse.

Miss Wilson's program began with a group of folk songs, Swedish, Irish, Scotch, Tuscan, and—American. The "Old Kentucky Home" did duty as list. A strict classification might not concede its status as a folk song, but it is perhaps as near as we Americans can come to one.

These were all sung with simplicity and charm and pleased the audience greatly. As encore Miss Wilson gave

the old Irish air, "The Low-backed Car."

Miss Wilson showed at once that her training has been in an excellent school. Her voice is particularly attractive in the medium range, and does not lack telling quality and effectiveness in the higher register. This latter quality was well displayed in the eloquent peroration of Strauss' "Zueignung," in which Miss Wilson had the support of both harp and piano.

There was much applause after this number, and Miss Wilson responded with a tuneful little German cradle song, sung with harp accompaniment only.

German songs were liberally represented on the program, mostly with well-known examples. The diction in all of them was noticeably good.

The harp is unquestionably coming back, after many years of desuetude. It is, of course, an integral part of the equipment of an orchestra, and as such is familiar. But as a medium for individual performance it has been for a long time a rarity.

Mr. Melville A. Clark, who played several harp solos, and also adroitly accompanied Miss Wilson in a number of her songs, added greatly to the pleasure of the audience. His playing is marked by taste, technical facility, and no small dynamic range, especially in view of the limitations of the harp in this respect.

In a group of Irish melodies, played on the small Irish harp, Mr. Clark caught well the spirit, whether plaintive, rollicking, or defiant of these characteristic old airs.

Mme. Ross-David was an efficient and discriminating accompanist, and, although there were passages, notably in Hahn's "Si mes vers," when greater delicacy might have been wished, the same praise is due her work.

**ANNA FITZIU** PRIMA DONNA SOPRANO  
Management: R. E. JOHNSTON  
1451 Broadway New York City

**LOUISE MacPHERSON**  
(Late of Berlin)  
AMERICA'S POETIC YOUNG PIANIST  
Address: Corinne Le Duc, 9 West 76th St., N. Y.

**RAMON BLANCHART**  
The Great Artist of Operatic Fairs and  
Master of Vocal and Dramatic Instruction.  
Studio in New York, 2609 Broadway, Thursday, Friday, Saturday.  
Studio in Boston, Steinert Hall, Monday, Tuesday, Wednesday.

SEASON 1915-16  
**CLARENCE BIRD** The distinguished American Pianist will tour this country.  
MANAGEMENT: R. E. JOHNSTON, 1451 BROADWAY, N. Y. Keane Piano Used

**HOFF** CONDUCTOR and COACH  
Wagner Festival, Bayreuth; Metropolitan Opera House, N. Y.  
Accompanist Mme. SCHUMANN-HEINK. Tour 1915-1916

**SAM TRIMMER** PIANIST  
Director, Piano Department Texas Women's College. Fort Worth, Texas

**BIANCA RANDALL** SOPRANO  
Concerts, Costume Recitals, Ancient and Modern Songs,  
Opera Arias in Costume  
Personal Representation: H. E. REYNOLDS  
11 Broadway, N. Y. Phone, Rector 9289

**FRANK BIBB** PIANIST-ACCOMPANIST  
Third Season on Tour with OSCAR SEAGLE  
137 East 57th Street Recitals Coaching New York

NOW IN NEW YORK  
The Celebrated Piano Virtuoso and pedagogue late from Berlin.  
43 W. 92nd Street, Phone, Riverside 8217

Victoria Pianist **BOSHKO** Nathalie Violinist  
Management: R. E. Johnston, 1451 B'way, N. Y.

**WILLY de SADLER** TEACHER OF SINGING (ITALIAN METHOD)  
48 East 57th Street, New York Phone Lenox 2264

**JEROME UHL** Baritone  
CONCERT - RECITAL - ORATORIO  
Repertoire: French, English, German, Italian  
Management: 337 West 57th St. International Musical Bureau Phone, 3166 Columbus

**DESIDER VECSEI** HUNGARIAN PIANIST

First Appearance  
Aeolian Hall  
Tuesday, November 9th  
at 3 P. M.

Sole Management: Hugo Goerlitz, Impresario  
15 E. 40th Street, N. Y. Phone: Murray Hill, 4288  
Steinway Piano Used

## NEW YORK BREVITIES.

Warford Season Begins—Mme. Ziegler Guest of Providence Club—Boice Musicale, Eight Composers Present—John Adam Hugo in Demand—Johanna Brocks Oetteking, Singer and Linguist—Hans Merx Sings for German Red Cross—Mrs. Kirpal's New York Studio—Harry M. Gilbert's New Studio—H. Rawlins Baker's New Studio—Hattie Clapper Morris' Season—Notes.

Claude Warford has begun his season, following a restful summer, with his usual activities, which include vocal instruction at his studios in the Metropolitan Opera House Building, composing songs, and directing the Warford School of Music in the flourishing suburb, Morristown, N. J. A series of concerts in Morristown under his auspices began last week, the first two concerts of the season being under his direction. The first, furnished by Bruno Huhn's quartet, Mary Ball, soprano; Merle Alcock, contralto; Bechtel Alcock, tenor, and William Simmons, bass, assisted by Sara Gurowitch, cellist, proved a most delightful event. All of the singers were in fine voice, and the enthusiastic audience of a thousand people must have spurred them to do their best. Miss Gurowitch was also roundly applauded.

October 21, Madeline Heyder, pianist, gave an unusually fine recital at the Warford School. It is three years since Miss Heyder had been heard in Morristown, and since that time she has made wonderful strides toward perfection in her art. Her numbers included Beethoven's "Appassionata" sonata, Brahms' "Ballade" in D minor, Daquin's "Cocou," two Chopin etudes, the Brassin-Wagner "Fire Music," Schumann's "Vogel als Prophet" and "Ende vom Lied," Debussy's "Claire de Lune," Boyle's "Spring Breeze" and Liszt's "Rigoletto." Julia Townsend Cox, soprano, one of the Warford New York students, ably assisted Miss Heyder.

Other recitals will be given during the season by Gordon Hampson and Amelie Pardon, pianists; Jacques Kasner, violinist; Edna Wolverton, soprano, and Carl Rupprecht, baritone.

### MME. ZIEGLER GUEST OF A PROVIDENCE CLUB.

The Chopin Club, Providence, R. I., opened its season last week with one of the largest and most important meetings in its history. This gathering was held at Churchill House, Providence. Anna E. Ziegler, the New York vocal teacher and lecturer, was a guest of the club. At the luncheon, which was given after the meeting, at Turk's Head Club, she was called upon to speak. Mme. Ziegler met her very dear friends, Mrs. Theodore Thomas and Mrs. Edward MacDowell there. It will be recalled that Mme. Ziegler's father was with the Theodore Thomas Orchestra for forty years.

Linnie Love, soprano, and Lorna Lea, contralto, both Ziegler pupils, were the soloists at Public School 123, Brooklyn, October 26, at the first concert of a series of four. Besides a group of solos and one group of duets, they closed the program with the first act of "Hänsel and Gretel," which pleased the 500 children immensely. October 27 Miss Love and Miss Lea sang in a three act opera for children at Public School 135. Later they sang it again at Public School 70, Brooklyn, and in the evening sang the principal parts in "Martha," given at Wadleigh High School.

### BOICE STUDIO MUSICALE.

Eight American composers were featured at the studio musicale given by Mrs. Henry Smock Boice, October 20. Florence Anderson Otis, that excellent young soprano who is constantly adding to her well deserved reputation, sang songs. Chief among the composers represented were Hallet Gilbert, Fay Foster, Claude Warford, Homer L. Bartlett, and John Prindle Scott. The manner in which Mrs. Otis sang these songs was extremely gratifying to the composers and enjoyable to the audience. Mrs. Boice is known as a leading vocal teacher of the metropolis, and those who study with her are sure of correct vocal development.

### JOHN ADAM HUGO'S CLASS CONTINUES TO INCREASE.

John Adam Hugo, whose studios are in the Metropolitan Opera House Building, with a branch at Bridgeport, Conn., expects the largest class of his career this season. He has many pupils in Bridgeport who are prominent pianists, and his New York following is increasing steadily. This is gratifying to him, and under the circumstances a natural evolution, for Mr. Hugo is an altogether superior teacher and musician. His compositions are becoming well known and are heard each season at the Manuscript Society meetings.

### JOHANNA BROCKS OETTEKING, SINGER AND LINGUIST.

The present writer recently had the pleasure of hearing Mme. Brocks Oetteking, soprano, sing the waltz song

from "Faust" and two little known songs by Reger. The latter were "Volkslied" and "Mein Schätzlein." Mme. Oetteking sings with refinement of expression, combined with well planned execution. Previous to her arrival in New York, she lived for a time in Buenos Ayres, where there is a choral society, with which she appeared as soloist in "Israel in Egypt." She has sung frequently in church, and is an exceptional linguist, speaking her native German and these four acquired languages: English, Italian, Spanish and French.

### HANS MERX SINGS FOR GERMAN RED CROSS.

Hans Merx was the baritone soloist at a concert at Hotel Astor, October 18, given by American ladies of German descent in aid of the German Red Cross. He sang a group of new war songs by Hans Hermann and Conrad Ramroth. Mr. Merx not long ago returned from service in the German army, being on the western line for several months, hence he sings these songs with intimate understanding and correspondingly great effect. He had the advantage of beautiful accompaniments by Edward Rechlin.

### MME. KIRPAL'S NEW YORK STUDIO.

Margaretha Kirpal, the vocal teacher whose residence studio is in Flushing, L. I., is at her New York studio, 53 East Thirty-fourth street, Mondays, Thursdays and Saturdays. Mrs. Kirpal is an experienced singer and teacher, and makes a specialty of deep breathing. Fully applied, the development of this science of proper breathing furthers robust health. She says that in her own case it produced her own superb health. She has several pupils who are competent and ready for church positions. Her two daughters are in Germany; Elsa Kirpal is cooperating in the raising of a monument for fallen soldiers at Cassel, and Josephine Kirpal, for whom Heinrich Zoellner, of Berlin, is said to predict a brilliant future, is at present studying with Etelka Gerster.

### HARRY GILBERT'S NEW STUDIO.

Harry M. Gilbert announces his new studio located at 60 West Forty-ninth street, telephone 6333 Bryant. Mr. Gilbert is constantly in the public eye as accompanist for leading vocal and instrumental soloists. He is organist of Central Presbyterian Church, recently removed to Madison avenue and Fifty-seventh street, where he has a double quartet, with violin and harp assistants. Hans Letz, of the Kneisel Quartet, is the solo violinist.

### H. RAWLINS BAKER AT CARNEGIE HALL STUDIO.

H. Rawlins Baker is, after seventeen years interim, back in his old studio at 404 Carnegie Hall. Mr. Baker is also a member of the faculty of the American Institute of Applied Music. His pupils have given recitals in New York and various important cities with success.

### HATTIE CLAPPER MORRIS' SEASON.

Hattie Clapper Morris looks for the best season in her very busy career. Margaret Keyes, Lillian Russell and other singers are studying with her, and press comments on Miss Russell's singing this autumn remark her splendid improvement. A new pupil is the Canadian tenor, Scott Paton, of whom Mrs. Morris expects much. Martha Woodsun, a teacher in Brooklyn, has a good class there.

### NOTES.

Edmund Jaques announces the usual series of mid-day musical services at St. Paul's Chapel, Broadway and Fulton street, with the performance of nine cantatas during the season. These begin Wednesday, November 24, at noon, when there will be a Thanksgiving hymn service. November 30, Spohr's "Last Judgment" will be sung. "Gloria Domini," by T. Tertius Noble, will be performed for the seventh consecutive year, the composer at the organ, January 25. Last year over ten thousand people heard the various services. Most of the cantatas will be performed with the composer at the organ.

Rhoda Pollak, contralto, a young woman of very pleasant appearance, and a very extensive contralto voice, is available for church engagement. She sang "Oh, Rest in the Lord" and Spicker's beautiful sacred solo, "Evening and Morning" for the writer recently most effectively.

G. O. Hornberger, cellist, whose New York studios are at 212 West Fifty-ninth street, and at the New York School of Music and Arts (Ralfe Leech Sterner, director), looks for a busy season, for he not only plays the cello, but also gives instruction in piano, violin, singing and harmony. His suburban residence studio is at Wood Haven avenue, Brooklyn Manor, L. I.

Clementine Tetedoux Lusk, who is chairman of the program committee of the Women's Philharmonic Society of New York, Amy Fay, president, recently appeared as soloist at a social musicale given at the residence of Mrs. Aaron Sobel. Mrs. Sobel was formerly Frieda Mignon Silverman. Both she and Mme. Lusk were pupils of Mme. Cappiani. The first afternoon musicale of the Women's Philharmonic Society took place October 30, with Lillian Dixon, soprano; Selden Graham, violinist, and Meyer Sorokin, pianist. The second afternoon musicale will be held



Saturday, November 27, at 4 p. m., in the Granberry studios, Carnegie Hall.

Robert Gottschalk, tenor, opened his season, October 17, when he sang at the Arbuckle Institute, Brooklyn, under the direction of Bruno Huhn. November 15 he gives a song recital at the Princess Theatre, New York, and November 19 a recital at the Montclair Club. His new studio is at 221 St. Nicholas avenue.

Gustav V. Lindgren is the newly engaged organist of Battery Swedish M. E. Church, West Eighty-ninth street. Under his direction the music of this church has become very enjoyable. Solo singers, a chorus and instrumentalists combine to produce considerable variety in the music.

#### Minneapolis School of Music Events.

Minneapolis, Minn., October 28, 1915.

The eighth week of the present season, closed Saturday, October 23, with a brilliant recital given in the school hall, by Giuseppe Fabbrini, the distinguished Italian pianist, and pedagogue. Signor Fabbrini was in a happy and musical mood, and his playing was unusually effective. The students were enthusiastic and insistent recalls brought the artist forward for extra numbers which were graciously given.

The regular Saturday morning faculty program will be given October 30, at eleven o'clock, by Mrs. Herbert Pendleton, soprano, and Ebba Sundstrom, violinist.

Many students who were unable to begin their studies in September have registered during the past week, and plans have been made for make-up work in theoretical subjects, including harmony and composition, conducted by William H. Pontius, and history of music, directed by George Riecks. Lessons in voice, piano, violin and other instruments are individual and no extra time is required for make-up.

Franz Dicks, of the violin department, has returned from an extended concert trip and has resumed his classes in violin.

The regular Saturday morning concerts, which are given by artist members of the faculty, are attracting a large number of regular students and prospective pupils who realize the educational value of high class programs presented on these occasions. Mr. Pontius the director, argues and urges that to study voice, piano, violin, or some other instrument, is not sufficient, and that students should frequently hear the best in music artistically performed. In this way the pupil gets a comprehensive view of the whole field of music and music study, and he becomes a better student and progress is more pronounced and satisfactory.

Candidates for teacher's certificates and diplomas are required to attend all recitals given by members of the faculty, and certain other concerts given at the school, which are designated from time to time, unless excused by the director. An admission ticket is issued to each student expecting to graduate, which must be presented at such recital for the purpose of keeping a required record of attendance at the office. Other students contemplating graduation in the future, also receive such tickets, and a good record of attendance at these recitals will place them on a list of honor.

#### Bispham's Itinerary.

David Bispham and his company are at present on tour, the following being the itinerary, beginning with October 27, and immediately following four appearances at the Harris Theatre, New York: October 27, evening, Springfield, Mass.; October 28, evening, Hartford, Conn.; October 29, evening, Boston, Mass.; October 30, afternoon, Boston, Mass.; November 2, evening, Stamford, Conn.; November 3, evening, Philadelphia, Pa.; November 5, evening, New York City, Central Opera House; November 6, afternoon, New York City, Hotel Astor; November 8, evening, York, Pa.; November 9, evening, Sunbury, Pa.; November 10, evening, Harrisburg, Pa.; November 11, evening, Johnstown, Pa.; November 12, evening, Waynesburg, Pa.; November 13, evening, Pittsburgh, Pa.; November 15, evening, Fort Wayne, Ind.; November 16, evening, Greencastle, Ind.; November 18, evening, La Porte, Ind.; November 19, evening, Appleton, Wis.; November 22, evening, Fargo, N. Dak.; November 25, evening, Des Moines, Ia.; November 29, evening, Omaha, Neb.; December 1, evening, Georgetown, Ky.; December 4, evening, Montevallo, Ala.; December 6, evening, Athens, Ga.; December 7, evening, Birmingham, Ala.; December 9, evening, Atlanta, Ga.; December 10, evening, Macon, Ga.; December 11, evening, Milledgeville, Ga.

## ST. PAUL VISITED BY THE MINNEAPOLIS ORCHESTRA.

Season Formally Opened by Emil Oberhoffer and His Players, Who Present an Attractive Program—Schubert Club's Plans—Choral Art Society Revived.

St. Paul, Minn., October 27, 1915.

St. Paul's 1915-16 musical season opened formally on October 21 with the concert given by the Minneapolis Symphony Orchestra, which, on the same occasion, inaugurated the thirteenth year of its existence.

Emil Oberhoffer conducted with his usual broad intelligence and sensitive insight, and there have been but four changes in the personnel of the organization since last season. Three of these are in minor desks, and the fourth brings back to the cello section Carlo Fischer, who resigned from it three years ago to become assistant manager.

Frieda Hempel, soprano of the Metropolitan Opera Company, was the soloist of the evening, and her enthusiastic reception indicated thorough appreciation on the part of the audience for her great natural gifts and her splendid art.

A striking feature of the concert was its opening number, "Americana," a symphonic march composed by Mr. Oberhoffer with a dual purpose; first to celebrate the commencement of the thirteenth season, and second to satisfy the many concert patrons who have requested the playing of the national anthem at symphony concerts.

In the closing part of "Americana" there are to be heard the strains of "America," used as an overlying theme for the original design. The march has dignity and force, and is finely orchestrated.

The symphony of the evening was Schubert seventh, its "heavenly length" thoroughly honored by a performance of great beauty and sympathy. Mr. Oberhoffer has a fine temperamental understanding of the poetry which abides in every Schubert passage ever conceived, and his men respond nobly to his interpretation.

In sharp, effective contrast was the Liszt "Lament and Triumph of Tasso," with its thoroughly programmatic, melodramatic style, and carefully staged sensations, and the final orchestral number was Georges Enesco's "Roumanian Rhapsody" No. 1, with its reversion to the spontaneity of folksong and folkdance—the truthfulness of native musical expression, made wonderfully beautiful by generous, highly colored instrumentation.

#### SCHUBERT CLUB'S PLANS.

Plans for the season have been made by the Schubert Club, the most extensive of local musical organizations, and these include a series of artist recitals to be inaugurated by Sophie Braslau and Evan Williams in a joint program.

Percy Grainger and the Trio de Lutece are attractions to be brought by the club later in the season, and the local activities include the production of "Bulbul," an operetta by Dr. William Rhys-Herbert; the study of Hungarian, Polish and Bohemian music by the student section, and the usual fortnightly recitals.

#### CHORAL ART SOCIETY REVIVED.

An important revival this autumn is that of the Choral Art Society, under the direction of Leopold G. Bruenner. The organization was abandoned something over a year ago, because of various discouraging circumstances connected with its progress.

A reawakened interest, however, has led to its re-formation, and weekly rehearsals are preparing the members for a concert to be given early in the winter. Mr. Bruenner is recognized as an authority on Gregorian chant and à capella music in all its forms, and his programs show a remarkable familiarity with the musical bibliography of all times.

#### A BENEFICIAL COMBINATION.

A recent combination which brings together the St. Paul Musical College and the St. Paul Musical Academy under a single organization, with E. B. Knowlton as president, unifies a large number of musical activities, both vocal and instrumental, which ought to result in benefit to all of them.

FRANCES C. BOARDMAN.

#### Gescheidt-Miller Lecture.

"New Voice Discoveries, Efficiency and Balance"; this was the title of a lecture given on October 26 at the Ade-

## DAVID BISPHAM AS BEETHOVEN

Supported by a Specially Selected Company in an Entirely Unique Programme of Music and Drama Including the Revival of

### ADELAIDE

The Powerful One-Act Beethoven Play preceded by

### THE REHEARSAL

a Modern Comedy with Music

Management: R. E. JOHNSTON, 1451 Broadway, New York

laide Gescheidt studios, Carnegie Hall, New York, by Dr. Frank E. Miller. The theories evolved by Dr. Miller and put into practice by Miss Gescheidt, herself an experienced singer, were demonstrated by various pupils of both sexes. They sang modern songs and arias in a way which showed splendid control of the vocal apparatus, and the necessary mentality to achieve the objects sought for. There will be frequent lectures and practical demonstrations of this sort at the Gescheidt studios during the season.

#### Chicago and Cleveland Tributes to Werrenrath.

As an assisting artist with Geraldine Farrar, Reinald Werrenrath has been winning fresh laurels in the various cities visited. On October 24 he appeared in concert at Chicago, and the following notices indicate the manner of his reception:

Reinald Werrenrath, a baritone rapidly becoming popular, introduced himself with a heated interpretation of Massenet's "Vision Fugitive." It also had tone of sweet timbre, good power and remarkable smoothness. He is one more baritone who can command a real "mezza voce." His sincerity of interpretation, unspoiled voice and the figure of a Siegfried, the audience took to his collective bosom. Miss Farrar's associates, in short, were equal to their burden.—Chicago Daily Tribune.

A less confident prima donna would not have engaged Reinald Werrenrath as an assistant. . . . His part in the concert displayed rather meagerly his real ability.—Chicago Daily News.

Yesterday Reinald Werrenrath sang a group of English songs with such perfect diction that every word he spoke was intelligible. . . . He is a great and serious artist—quite the best Lieder singer I have heard recently. He sang his group of German songs as they should be sung.—Chicago Examiner.

October 21, he scored in Cleveland, Ohio, as the following show:

Reinald Werrenrath, baritone, completely established himself with a Cleveland audience, if there had been any earlier doubt as to his status. He has sung here before and he will sing here again in March with the Singers' Club.

He possesses a big voice, uses it with rare intelligence in dramatic numbers, and he is thoroughly pleasing in the lighter numbers. . . . His group by Sinding, Grieg and Strauss was given with feeling and strength, but his real interpretative power came in the musical settings of the Rudyard Kipling ballads by Whiting and Damrosch. These were superb in conception and interpretation.—Cleveland Leader.

Reinald Werrenrath, whose vibrant and musical baritone voice has on other occasions won high favor with Cleveland audiences, sang in impressive style the "Pagliacci" prelude and songs in English and in German.

In the English songs, which comprised his last group, he won his greatest success. Two of the Kipling barrack-room ballads, "Fuzzy Wuzzy" and "Danny Deever," set to music by Arthur Whiting and Walter Damrosch, respectively, brought down the house. They suit Mr. Werrenrath's virile way of singing to a nicety.

Of the effectiveness of "Danny Deever" there is no question. Only the better it is done, the more gruesome it is, so it is something of a mixed pleasure.

Florence Aylward's "The House of Memories" was a song in a quite different vein, gently and softly melodious. This was beautifully done, and this, as well as the rugged measures of Whiting and Damrosch, won long continued and appreciative applause.—Cleveland Plain Dealer.

#### Signs of the Times.

On a barn in Perry, Ia.: "Please do not scrape on this tin. It scares the horses on the inside."

On Halsted street: "Roast Pork with Music."—Newark, N. J., Eagle.

GIULIANO

"The highest and most perfect tenor voice since Rubini."—Mascagni.

IN AMERICA SEASON 1915-16

# ROMANI

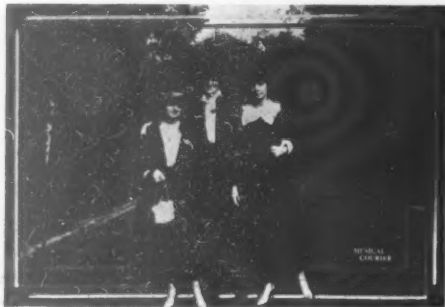
INTERNATIONAL MUSICAL BUREAU  
Mathilde McDowell, Director

Italian Lyric Tenor

337 West 57th St. New York  
Phone, Columbus 3166

### Belle Gottschalk's Operatic Successes.

Belle Gottschalk, the young American soprano, is winning new triumphs continually as a member of Rabinoff's Boston Grand Opera Company. According to the *Detroit Times*, her portrayal of the role of Frasquita in "Carmen" is "unusually good," and this opinion seems to be general among those who have heard her in the part. In another section of this paper will be found a report of her de-



BELLE GOTTSCHALK (CENTER), WITH ETHEL AND GLADYS BERNHEIM, AT LOUISVILLE.

lineation of this role at the Manhattan Opera House, New York.

In the accompanying snapshot, which was taken in Cherokee Park, Louisville, Ky., Miss Gottschalk is shown with the Misses Ethel and Gladys Bernheim, of Louisville. The Misses Bernheim were students in Berlin at the same time that Miss Gottschalk was there, and during the Boston Opera Company's visit in Louisville, the young women spent their spare time in recalling the happy days spent in Germany.

Miss Gottschalk gave a recital in Witherspoon Hall, Philadelphia, October 29, accompanied by Ellis Clark Hamman, a review of which will appear in a later issue.

### Yeatman Griffith Pupil Heard at Wanamaker Auditorium.

Nance Mead, soprano, of New Zealand, gave a song recital at Wanamaker Auditorium, New York, October 28. She was assisted by Frederic Fradkin, violinist, and Bruda Stock, accompanist.

Mme. Mead displayed a soprano voice of excellent quality, which showed to advantage in the "Ritorna Vincitor" from "Aida."

Of her French group, especially pretty was the "Tes Yeux" by René Rabey.

The English group contained songs by A. Walter Kramer, Marion Bauer, Rachmaninoff, Malinson and Landon Ronald. All were given with musicianly interpretation.

Mr. Fradkin's selections were from Tartini, Kreisler, De Grassi and Wagner-Wilhelmj, and his artistic readings brought forth much enthusiasm. Miss Stock accompanied with sympathy.

Mme. Mead has been studying and coaching the past few months with Yeatman Griffith, and she leaves in November for New Zealand, where concert engagements await her.

### Merle Alcock at Amsterdam Theatre.

Merle Alcock, contralto, who scored a pronounced triumph with her audience at the Worcester (Mass.) music festival last month, is booked to sing at the Amsterdam Theatre, New York, on November 12. Regarding her appearance at Worcester, the Boston Globe said, "Mrs. Alcock has a deep musical feeling and a glorious voice." The Boston Post declared: "A delightful experience was supplied by the singing of Merle Alcock. The tone was beautiful and full in all registers when she sang Verdi's air, and it is distinguished by a warm, noble and womanly quality which makes one remember the voice long after the details of the concert have faded into the background. She sang, too, like a true artist. Throughout her appearance the simplicity and sincerity and enthusiasm of the singer, felt by every one, made her performance one of the most entertaining of the festival."

### Louisa Hopkins Under Boston Management.

Louisa Hopkins, the pianist, is now under the management of The Players, 162 Tremont street, Boston, Mass., and is available for concert and lecture recitals with Florence Leonard.

Of more than usual interest are these recitals with Miss Leonard, the programs of which are as follows: "The New and the Old in the Piano Music of Ravel and Max Reger," "Expression in Piano Music in the Light of Modern Understanding," "The Warring Nations in Their Music," "Favorite Piano Classics" and "The Natural Piano Technique of R. M. Breithaupt." Miss Leonard speaks in an enter-

taining fashion regarding these subjects, which are then illustrated by Miss Hopkins at the piano. Miss Hopkins and Miss Leonard, having studied and been authorized to teach the Breithaupt methods by that master, are able to bring to the last named subject a thorough knowledge of that art.

### Schelling's Carnegie Hall Program.

Schelling has been called "the Rembrandt of the piano" because of his mastery of light and shade, dark, somber depth of feeling and brilliant expression of emotional joy. But the program announced for the first New York recital



ERNEST SCHELLING.

of the season of the master pianist, at Carnegie Hall, Wednesday afternoon, November 17, is so colorful that Schelling is no longer Rembrandt, but rather Sorolla or Zuluaga. Considering the Turkish background of one piece on the program it might even be said that Schelling would display a touch of Bakst.

It will be after the first three weeks of a transcontinental tour that is proving a triumph for the great artist that Schelling will play at this matinee recital at Carnegie Hall, November 17.

The complete program follows:

Sonata, op. 57.....	Beethoven
Variations and a fugue.....	Paderewski
Barcarolle.....	Chopin
Etude, A flat.....	Chopin
Mazurka, A minor, op. posth.....	Chopin
Nocturne, op. 15, No. 1.....	Chopin
Valse, A flat.....	Chopin
Le tambour bat aux champs.....	Alkan
Au jardin du Vieux Serail.....	Emile Blanchet
Two Spanish dances, E minor, A major.....	Granados
Spanish Military March.....	Granados
Au Lac de Wallenstad.....	Liszt
Liebestod, from Tristan.....	Wagner

### Music of the Lamps.

It is announced that the incandescent bulbs can be made to discourse the sweetest music by a proper disposition of the light rays, or as the account describes it, by the transmission of the electric current to the electric lamps. It has long been known that certain beetles can see or hear the light. Their visual and auditory nerves can easily change about and see or hear as the case may demand. Through the great power of electricity the division wall between the seeing and the hearing is being torn down, and the light changed into a concord of sweet sounds.

It is this intimate relation between light and sound that has been discovered, and now the effect will be to put that delicate relation to some use. Maybe the secret of Memnon's statue, which gave music when the morning light first fell upon it, may now be revealed. Maybe the ancients had a way of lengthening the short waves of light into the long waves of sound; for it is only a difference in the length of the waves that makes one sound and the other light. The beetle could do it. Maybe man could do it three thousand years ago. Maybe he is going to do so again, and some day, by a deft direction of the electric rays, the incandescent bulbs will tinkle in strains of pleasing music.—Columbus, Ohio, Journal.

## PIANOS IN PARIS

Weber & Steck Pianos. Pianolas. Pianola-Pianos

We invite comparison with any and all French makes both as regards quality and price.

RENTING FOR MUSIC STUDENTS A SPECIALTY

THE AEOLIAN CO., 32, AVENUE DE L'OPERA

### Luisa Villani Discusses the Role of Fiora in "L'Amore dei Tre Re."

Luisa Villani, creator of the role of Fiora in "L'Amore dei Tre Re" at the world premiere at La Scala, Milan, has some interesting views concerning this character.

"I am really delighted to be able to take part in 'L'Amore dei Tre Re,' said Mme. Villani, "especially because it seems to me that in interpreting in its real meaning the apparently incongruous role of Fiora, I am performing, as an Italian, a patriotic duty. When I think that she represents the old Latin civilization which, even in the more troubled decadence, has in itself so much fascination and vigor as to envelop and transform upon its contact the primitive and brutal barbarian, the barbarian already ennobled and the last vestige of a power that was, I feel within me a sense of pride, and I shudder at the sole thought of my being unequal to the task of impersonating a character so complex. To Archibaldo I must appear as the mysterious enigma—all powerful because I am incomprehensible to him; to Manfredo, as the beautiful image of a superior light to which he would like to ascend; to Avito as the hopeless desires of the sublime things lost; to all as the millenarian genius of my imperishable race that, though crushed in its corporeal form by the blind fury of sheer brutal strength, invades and dominates with its subtle poison the destinies of the races that have attempted to conquer it.

"That is the reason why I see in Fiora something Hieratic and fatal which guides me to value more the symbolic



LUISA VILLANI.

meaning that the feminine weakness of the dramatic character. Certainly the greater difficulty is in displaying in its true measure the exalted meaning of the play without hampering the exigencies of the singing and the immediate scenic interest of the tragedy."

### Mme. Haggerty-Snell's Pupils' Recital.

On Saturday evening, October 23, Mme. Haggerty-Snell gave another enjoyable pupils' song recital at her studio, 130 West Ninety-seventh street, New York, which was enjoyed by a large and fashionable audience. The participants were E. J. Dibble, Elsie Sperling, W. O. Middlebrook, Cecile Pankin, Luca Gallo, Jesse Fullington and Miss Tucks. The latter was called upon at the last moment to substitute for Miss Belnck, who was indisposed. The program consisted of songs by Speaks, Mendelssohn, Mozart, Nevin, De Capua, Schubert, Conradi, De Cuitus, Verdi, Bronte, Saint-Saëns, Dell'Acqua and Gounod.

Mme. Haggerty-Snell will give a number of students' recitals during this season.

Not that we mind much, but we haven't heard "It's a Long Way to Tipperary" in months."—Newark N. J., Eagle.



## Two Klibansky Pupils.

Jean Vincent Cooper, the contralto, a Klibansky artist-pupil, is constantly before the public, singing in concerts, musicales, social functions, etc. Her latest engagement is as soloist with the Minneapolis Symphony Orchestra, as



JEAN VINCENT COOPER.

soloist on its annual spring tour. How she came to be a Klibansky pupil is briefly told in her neat booklet, from which the following is culled:

Miss Cooper one day saw in the papers that a wealthy woman had offered a musical education to the best voice to be found in America, the singer to be an American and to study under the famous voice teacher, Sergei Klibansky. Jean Vincent Cooper won in the contest and has now been with Mr. Klibansky about two years, and has made such marked progress that she has had numbers of engagements the past winter and is already booked for several next season. Her voice has a quality and richness that is beautiful, and she sings with fervor and expression. A remarkable career is predicted for her and she has already attained much distinction for so young a singer. Miss Cooper has a large and varied repertoire which embraces all the contralto arias from the standard operas—old and modern—singing them in their original language and also French, Italian, German and English songs.

Arabella Merrifield is another Klibansky artist-pupil, who is attracting attention by her singing. Her career in Minneapolis Minn., where she is permanently located, will be watched with interest by the many musical people who have heard her sing in the East.

## Flaaten Conservatory Notes.

At the Flaaten Conservatory, Duluth, Minn., Franz von Loew, head of the piano department, is preparing concerts and lectures in conjunction with his students for the coming winter. Kate Wilson, of Cloquet, Minn., a pupil of Mr. von Loew, will give a recital on November 5 to demonstrate what his piano method means to students.

The vocal department, with Donna Riblette Flaaten at the head, is planning some recitals with her students, besides her regular monthly recitals.

The department of oratory and dramatic art, with Mary Shesgreen at the head, is rehearsing plays for the holiday festivities.

The conservatory orchestra, under the conductorship of Gustav Flaaten, started its rehearsals on October 11 with success. The orchestra numbers fifty players.

A class in composition is being formed with Franz von Loew as teacher.

The well known Normanna chorus, under the directorship of Jens Flaaten, is planning concerts for the coming winter.

The second general recital of the season was held as usual the last Friday in the month, October 29. About twenty students took part.

## Three Klibansky Pupils' Success.

Jacques Sears, bass-baritone, will substitute at the Madison Avenue Presbyterian Church, New York. Marie Louise Wagner will replace Florence Hinkle during the latter's absence, at the Collegiate Church, Seventy-seventh street and West End avenue; both are pupils of Sergei Klibansky. Arabella Merrifield, who has been a Klibansky pupil for three years past, gave a recital at Minneapolis recently, scoring an exceptional success.

Mr. Klibansky's next artist-pupils' recital will take place in the auditorium of the West Side Y. M. C. A., West

Fifty-seventh street, New York, Thursday, October 28, at 8:15 p. m.

## John Barnes Wells' New York Tributes.

John Barnes Wells' song recital at Aeolian Hall, New York, October 15, was followed by many appreciative press notices. Two are in part reproduced below:

Mr. Wells is not unknown to New York concert halls, and showed himself again last evening to be a singer of nice, even fastidious, taste and musical feeling, with an appreciation of some of the finer and subtler values in song singing. There are qualities in his performance that give pleasure, and that would assuredly give even more in a smaller auditorium.

Mr. Wells chose his program with unusual taste and skill in assembling and contrasting lyrics of various styles and diverse moods. . . . There is finish of style and of diction in Mr. Wells' singing 'hat is highly agreeable; and with all its limitations it is artistic and agreeable.

Mr. Wells' program departed widely from the beaten track. He made a large section of it of songs by Americans—MacDowell, LaForge, Dr. Class, Harvey Loomis, Alexander Russell, ending with C. Linn Selter and Coleidge Taylor.—New York Times.

To the student of singing Mr. Wells aroused interest through the disclosure of a voice of pure tone that had acquired a rather unusual degree of flexibility, aided by a substantial breath support cleverly manipulated, through the ability to sing on the pitch, and intelligent handling of the phrase.—New York Journal.

## Boudreau, a Klamroth Artist-Pupil.

Antoinette Boudreau, soprano, who has studied for several seasons with Wilfried Klamroth and has sung half a dozen years in concert, oratorio and church, recently sang the soprano solo from "Seven Last Words" (Dubois) and "O Lord of Life" (Salter) for a private audience. The young woman sings with delightful bel canto, has superior breath control, knows her music from memory, and made a definite impression on her hearers. Miss Boudreau is available Sunday evenings, having a suburban church position with morning services only.

## Julia Culp Sails for America, November 10.

Julia Culp, the famous Dutch Lieder singer, sails for America on the steamship Bergensfjord, November 10, and almost immediately upon her arrival she will appear with the New York Symphony Orchestra. She gives her first concert in Carnegie Hall, New York, on December 16.

Exclusive Management  
G. DEXTER RICHARDSON  
501 Fifth Ave., New York City

**RENATA CHOLLET**

Prima Donna

Coloratura Soprano

Appeared with conspicuous success in Milan, Padova, Trieste, Paris, Etc.

**REBECCA DAVIDSON**

Pianist

Personal Address: 918 Ivy Street, Pittsburgh, Pa.

Management: WALTER ANDERSON, 171 West 57th Street,

New York

**ANNA CASE**

LYRIC SOPRANO of the Metropolitan Opera Co.  
For Concerts and Recitals, address FRED O. RENARD, Mgr., 216 West 70th St., N. Y. City

**VAN YORX**

THEO.—Tenor  
Studios: 21 West 38th Street  
3701 Greeley New York

SEASON 1914-1915 **MRS. H. H. A. BEACH**

M. H. HANSON  
437 Fifth Avenue  
New York

STEINWAY PIANO USED

**DUFAY**

COLORATURA SOPRANO

Concert Recital

Chicago-Philadelphia Grand Opera Co.

Concert Direction MAURICE FULCHER, McCormick Building

CHICAGO

**FISCHER EVANS**  
L. HARRY  
Pianist Basso-Cantante

Joint Recitals

Management:  
MR. IRIS PENDLETON  
WICHITA KANSAS

**ARNOLDE STEPHENSON**

MEZZO-SOPRANO

Recitals of Song

SEASON 1916-1917

Management: M. H. HANSON, 437 Fifth Avenue, New York



**DR. WILLIAM C. CARL**

Announces the re-opening of the

**GUILMANT ORGAN SCHOOL**

Twenty-five Students now holding New York Positions | Students aided in securing positions Send for new catalogue

44 West 12th Street

New York

## BUFFALO CONCERTS.

Buffalo, N. Y., October 29, 1915.

Buffalo's musical season was inaugurated on Tuesday evening, October 12, when Margaret Wilson, assisted by Melville Clark, harpist, and Mrs. Ross David, accompanist, gave a concert in Elmwood Music Hall. The affair caused widespread interest and attracted a large audience, as it marked the first Buffalo appearance of the daughter of the President of the United States, and was the first of a series of three concerts given by Miss Wilson for the benefit of the Central Settlement movement.

The varied program consisted of a group of folksongs of many nations, a group of German songs, and four songs by American composers. The singer possesses a voice of agreeable quality which shows good schooling. Temperamental warmth and admirable enunciation added greatly to the charm of all her numbers, which were received with warm approval by her audience.

Melville Clark gave pleasure by his performance of several harp solos, and Mrs. Ross David afforded the singer intelligent and sympathetic support at the piano.

## GERALDINE FARRAR'S CONCERT.

The annual series of six concerts under the management of Mrs. Mai Davis Smith and announced in an earlier issue of the *MUSICAL COURIER*, was brilliantly opened on Tuesday evening, October 26, in Elmwood Music Hall. Mrs. Smith has been instrumental in bringing to Buffalo many of the world's foremost artists and organizations, and each season her series affords Buffalonians opportunity to enjoy the choicest offerings of the concert world.

The concert of October 26 was given by a notable group of artists and proved a veritable feast, musically. The program was given by Geraldine Farrar, soprano; Ada Sassoli, harpist; Reinald Werrenrath, baritone; Richard Epstein, accompanist. Miss Farrar's first group of German Lieder, by Franz, Schumann and Grieg, was invested with much charm of interpretation. Special appeal was made by her second group of French songs, which were received with enthusiasm. One of the greatest treats of the evening was the "Habanera" from "Carmen," given as encore

after this group. Miss Farrar's final numbers offered examples of the Russian school and were followed by an encore in English.

Ada Sassoli played harp compositions of Rameau, Massenet, Pierne, Marot, Zabel, Tedeschi and Hasselmans, granting several encores in response to the demands of the audience.

Reinald Werrenrath has by consistent growth gained for himself a place in the front rank of American concert singers. His voice, rich and resonant, was at all times equal to the demands of his program and his command of the resources of his art was ever in evidence. His opening number, the aria, "Vision Fugitive," from Massenet's "Herodiade," was delivered with fine authority and dramatic fervor, and throughout his list of German and English songs his sincerity, intelligence and artistic finish, added to real beauty of vocal utterance, won for him an equal share of the honors and the decided approval of his auditors. He, too, was obliged to add to his programmed numbers, his encore, "Danny Deever," calling for particular mention. Richard Epstein, at the piano for both singers, proved himself a worthy associate in the absolute perfection of his accompaniments.

## NOTES.

The Guido Chorus, Seth Clark conductor, announces three concerts this season, with Anna Case, Evan Williams and Kathleen Howard as the respective soloists. The Clef Club Chorus, Alfred Jury conductor, will give two concerts with the assistance of solo artists. The Philharmonic Chorus, Andrew Webster conductor, will again present choral works at the annual May Festival. The Buffalo Orpheus will give three concerts, presenting as soloists, Anita Rio, Arthur Middleton and Henriette Wakefield.

The artist courses of the Twentieth Century and Chromatic Clubs have been announced previously in this paper. Buffalo will have a week of grand opera, beginning Monday, November 8, when the San Carlo Opera Company will give eight performances at the Teck Theatre. The engagement is under the local management of Mai Davis Smith.

EDWARD DUNEY.

## How Frances Alda Met Her Husband,

Giulio Gatti-Casazza.

Frances Alda, the distinguished soprano of the Metropolitan Opera Company, enjoyed the unique privilege of sailing down New York Bay on the U. S. revenue cutter to meet the steamer Dante Alighieri on its recent arrival in New York.

Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, was aboard the Italian liner, and it was to surprise her impresario-husband by greeting him an hour or so before the ship docked, that she steamed down the bay with the revenue officers and the ship news reporters.

Only three women have ever made this trip. To get a cutter pass for a woman is no easy matter. But when Mme. Alda announced at the opera house that she intended making the trip, John Brown and William J. Guard both declared that the singer usually accomplished what she set out to do, but they expressed grave doubt as to her ability to get a revenue cutter pass.

President Wilson's daughter and Miss Davis, of the De-

partment of Correction for the City of New York, are the only two women beside Mme. Alda who have secured permission of the Federal Government to board an incoming vessel at quarantine. Climbing a swaying yellow pine ladder, the base of which rests on a small cutter, and getting over the ship's side without accident is no easy feat. The hazard is too great for any but exceptional women, decrees Uncle Sam. But Mme. Alda is one of those extraordinary persons who is accustomed to being everywhere accorded exceptional privileges. Besides she is a real athlete and, it is said, could swim across the bay and back at its widest reach.

The mere climbing of a ladder resting on a rocking boat had no terrors for her. But she never dreamed that the Hearst-Selig Moving Picture Weekly camera man was to be present with a dozen other still photographers. The picture people had learned of the feat and wanted to show the world just how the prima donna would look climbing over the side of the ship.

But best laid plans sometimes go wrong. The Dante Aleghieri was delayed off the light ship on account of fog and did not get into quarantine until a few minutes before sundown. And by the time the Quarantine physician had cleared the ship it was pitch dark and a high wind blowing. The "movie" camera folks could not work and the wind was so high that no flash powder could be held in the pan long enough to make a picture of the climb. Mme. Alda boarded the ship without mishap, however and greeted her husband, whose delight on seeing her was truly beautiful to behold. The newspaper men wondered to see this quiet, almost solemn faced man, throw off all reserve, so much in evidence at the Metropolitan Opera House, and with almost boyish delight kissed again and again the charming prima donna, who in private life is Mrs. Gatti-Casazza.

On board the ship, flash lights were in order. The prima donna and her husband were photographed many times. Then Caruso was added to the picture and others followed, including Cleofonte Campanini, general director of the Chicago Opera Association. "And in the meanwhile," as James Swinnerton, the cartoonist, would say, the ship moved up into the Hudson until opposite the Old Pennsylvania Railway station in Jersey City—then the captain decided it would be dangerous to dock, and turning his craft about dropped down into the lower bay to anchor for the night.

Newspapermen, photographers and Mme. Alda were marooned in the bay until nearly midnight, when the New York Herald wireless caught an aerogram from the newspapermen and at once sent a tug to take them off. Inasmuch as Mme. Alda's big Packard car was at the Italian liner's pier in Jersey City with Miss Evans, the prima donna's secretary, as its solitary passenger, Mme. Alda decided to land at the Battery with the newspapermen. Then a messenger was sent to Jersey City for her car, and at half-past twelve the singer left the barge office for her country place, "Farnham," at Great Neck, Long Island.

And now about the revenue cutter pass. There is a man in one of the big news services of the country whose name sounds like one of the books of the New Testament. The press agent, with headquarters in the offices of Haensel & Jones, knew this man of the Biblical name and told how much he desired a pass for Mme. Alda. And the pass was issued.

## Marguerite BERIZA

## PRIMA DONNA SOPRANO

Engaged for First Roles, Entire Season, Chicago Opera Company

Management: MRS. HERMAN LEWIS,  
402 Madison Ave., New York, Telephones: Murray Hill 7058-2890GRACE  
KERNS  
SopranoSt. Bartholomew's Church  
New YorkManagement: HAENSEL & JONES  
Aeolian Hall, 29 W. 42d St., New York

Telephone 6427 Bryant

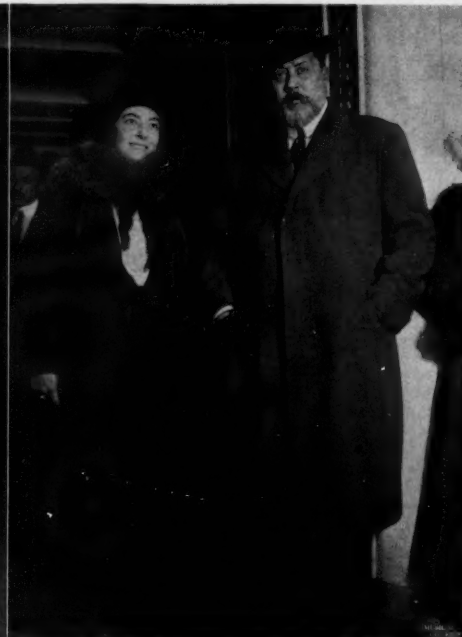
The Minneapolis  
Symphony Orchestra

EMIL OBERHOFFER, Conductor

1915—13th Season—1916

Midwinter and Spring Tours  
now BookingAddress Correspondence to  
WENDELL HEIGHTON, Manager  
Auditorium Building, Minneapolis, Minn.

Copyright by International Film Service, Inc.  
FRANCES ALDA AND ENRICO CARUSO ON THE  
STEAMER, "DANTE ALIGHIERI."



Copyright by International Film Service, Inc.  
GIULIO GATTI-CASAZZA AND HIS WIFE, FRANCES  
ALDA, ON BOARD THE "DANTE ALIGHIERI."  
Mme. Alda, who spent the summer in America, met her  
husband on his arrival in New York.



# BOSTON OPERA—PAVLOWA SEASON IN NEW YORK.

## MANHATTAN OPERA HOUSE.

### "L'Amore dei Tre Re," October 26.

The best test of the real value of any musical work is the effect which it makes on repeated hearing. With every new performance of Montemezzi's opera, many fresh beauties spring forth from the score. It is a fine work—a very fine work—in fact, taking the music at its intrinsic worth, it is one of the most important things in the field of opera ever done by any Italian composer, not excepting Verdi. The performance was a truly notable one. The cast, without a weak spot in it, was as follows:

Fiora .....	Luisa Villani
Manfredo .....	George Baklanoff
Archibaldo .....	Jose Mardones
Avito .....	Eduardo Ferrari-Fontana
Flaminio .....	Ernesto Giaccone
Ancella .....	Elizabeth Campbell
Una Vecchia .....	Luisa Pavan
Un Giovane .....	Enrico Nava
Una Giovane .....	Fely Clement

Conductor, Roberto Moranzoni.

Luisa Villani, who created the role of Fiora at the original performance of the work at La Scala, made her first important appearance in opera in New York, although she sang many years ago in a short season at the old Academy of Music. Her presentation of Fiora was excellent, both vocally and dramatically. She cleverly played the first act and the first part of the second with great reserve and did not reveal the fine abilities of her voice and her dramatic art to the full until the great scene with Archibaldo, which leads to her death. She was satisfactory in every way, a fact readily recognized by the audience and which won for her a genuine tribute of recognition.

Ferrari-Fontana, who had supported Mme. Villani at the original La Scala performance as Avito, has become a sort of specialist in this role. All the excellences of his presentation of it are so well known that they do not need to be enumerated afresh here. It suffices to say that he was in magnificent voice and won the same triumph to which he is always entitled.

George Baklanoff, who has in past seasons made himself a favorite in many other cities of this country and all the important ones of Europe, made his New York operatic debut and proved that all the good reports that had preceded him were true. Manfredo is the least grateful role of the opera, both musically and dramatically, but his magnificent work raised it to an importance which is not inherent in it. His singing left nothing to be desired and the fine restraint which characterized his acting elevated his whole presentation to an extremely high plane. In fact, it is quite impossible to imagine a better Manfredo. He justly shared in the splendid tribute of applause which the audience meted out without reserve.

The fourth of the quartet of principal characters, Archibaldo, was sung by Jose Mardones. Vanni Marcoux, of the former Boston Opera Company, made this character so much his own that any successor must inevitably be compared with him. Mardones has not the dramatic ability of Marcoux, but vocally he is better. On the whole his presentation of this important role was very good, a statement with which the audience thoroughly agreed, judging by its applause.

Roberto Moranzoni, as well as Ferrari-Fontana, may be regarded as sort of a "Three King Specialist." He knows the score with the intimacy of old friendship and leaves nothing to be desired in its presentation. The many difficulties of the score were capably conquered by the orchestra. There is very little chorus work in the opera, and, to speak frankly, that little was not especially well done, the chorus off stage in particular being rather ragged both in intonation and tempo. Joseph Urban's scenery, familiar in former presentations, had lost nothing of its picturesqueness and appropriateness.

Following "L'Amore dei Tre Re" came a scene of the Elysian Fields from Gluck's "Orfeo et Euridice." There was a simple and beautiful "heavenly" setting by Mr. Urban in which Anna Pavlova and her ballet executed simple and beautiful posturing and dancing. Maria Gay sang with excellent art the solo which falls to the lot of Orfeo. It would be a treat to hear Mme. Gay in the complete role. In the duet she was joined by Phyllis Peralta as Euridice. Miss Peralta, who off stage is an American girl with quite a different name, displayed a fresh, pure soprano voice of attractive quality and excellent knowledge of how to sing.

Altogether it was a very fine evening with no weak spots. There was a good sized audience, very liberal with applause throughout and a special number of recalls for the artists after the truly magnificent presentation of the second act of the opera.

### "Carmen," October 27.

The cast was as follows:

Carmen .....	Maria Gay
Micaela .....	Bianca Saroya
Frasquita .....	Belle Gottschalk

Mercedes .....	Fely Clement
Don Jose .....	Giovanni Zenatello
Escamillo .....	Jose Mardones
Zuniga .....	Alfred Kaufman
Morales .....	Giorgio Puliti
El Dancairo .....	Paolo Ananian
El Remendado .....	Ernesto Giaccone

Conductor, Roberto Moranzoni.

Mme. Gay's impersonation of the Bizet heroine is not new to New York. She sang and acted well throughout. In fact, it was her capital rendition of the "Seguidilla" which put the first act on its feet. With Zenatello she dominated all the principal scenes of the opera. The tenor again was in good voice, did excellent vocal work throughout, and won a real ovation for the flower aria. Jose Mardones sang that shortest and most grateful of all important roles, Escamillo, with fine voice and good taste. Micaela is in herself a most uninteresting person, and Bianca Saroya was a most uninteresting Micaela with French from the school of "Stratford-atte-Bowe." She sang rather well. Judging from the pure, fresh voice and the excellent vocalization, which Belle Gottschalk showed in the small role of Frasquita, the performance would have been improved had she been cast for Micaela. The other small parts were, on the whole, acceptably done.

The work of both chorus and orchestra was distinctly ragged at times and gave the impression of insufficient rehearsals. With proper preparation, Roberto Moranzoni can conduct a musically better performance of "Carmen" than the one given on this occasion. The scenery was ordinary and the stage management conventional.

The special feature was the long ballet with music principally from Bizet's "L'Arlesienne." The whole troupe of Russian dancers participated with Mlle. Pavlova and Alexandre Volinine leading the principal dance. This dancing, in conjunction with the work of Mme. Gay and Zenatello, would alone have made many a worse performance than the one under discussion worth while. There was the largest audience which had yet attended and all the familiar numbers were greeted with hearty and persistent applause. There were also numerous curtain calls for the artists, while the ballet came in for the strongest expression of approbation of the whole evening.

At the Wednesday matinee two ballets, "Puppenfee" and "Snow-Flakes," with music from Tschaiakowsky's "Nut Cracker" ballet were presented, together with six diversissements, three of them new to New York. The dancing and costumes were worthy of all praise—scenery ordinary. It would be hard to imagine anything more charming and dainty than Mlle. Pavlova as the Fairy Doll.

It is a mistake to think that anybody can conduct ballet. On the contrary, it requires a good man, especially one with a strong feeling for the niceties of rhythm. The delightful music of Bayer and Tschaiakowsky's fine pages were sadly marred by the work of an incompetent conductor.

### "Madame Butterfly," October 28.

Rarely has a New York audience shown more spontaneous applause than on Thursday evening when Tamaki Miura made her debut in "Madame Butterfly." The opera is no longer a novelty and to most New York opera goers Geraldine Farrar's interpretation of the role embodies everything that can be extracted from its lachrymose-sugar libretto. But the diminutive Japanese with the diminutive voice gave a most interesting performance. Her high tones are pure, but the lower and middle registers are weak and have a childish quality, though never disagreeable at any time. Her acting was splendid and can stand comparison with any of her occidental sisters.

The Suzuki of Elvira Leveroni was histrionically good, though the same could not be said of her vocally. Riccardo Martin was Pinkerton. The American Consul was sung by Thomas Chalmers and both vocally and in appearance left nothing to be desired, and the orchestra under the direction of Agide Jacchia gave a fine performance.

Pavlova followed "Madame Butterfly" in "Snowflakes," from Tschaiakowsky's "Nut Cracker" ballet, and her dancing has never been more beautiful. What indeed can be more lovely than her exquisite terpsichorean art?

### "Otello," October 29.

"Otello," declared by many to be Verdi's masterpiece, was the offering of the Boston Grand Opera Company on Friday evening, October 29. In many respects this performance was the best yet presented at the Manhattan Opera House by this company. The work was enthusiastically applauded by a large audience.

Giovanni Zenatello, in the title role, was given ample opportunity to display his splendid musical and histrionic gifts. His delineation of this character might be easily termed the superlative of his week's work; as Masaniello in "La Muta di Portici," he was excellent, making the most of his limited opportunities; as Don Jose in "Carmen" he was able to bring a more manly note to the work; but it was as the jealous Moor that he struck a note of human

passion which won for him the tumultuous applause of the audience.

Sharing the honors with Zenatello was George Baklanoff as Iago. The Russian baritone, who possesses a superb physique and an equally fine voice, gave a conception of the part of the villain which was as effective as it was unusual, though his work in "L'Amore dei Tre Re" had already given indication of the subdued strength which he brought to bear in the role of the Venetian. Especially fine was his singing of the famous "Credo" of the second act.

Luisa Villani made a beautiful and vocally lovely Desdemona. She acted the part of the broken hearted young wife with sympathy, and sang the role in a manner to display the purity and clarity of her voice. She, too, received much applause and many curtain calls.

Roberto Moranzoni deserves a special word of praise for his excellent work as conductor. He was able to bring about some very fine results with his men and was called upon to share in the curtain calls.

Elvira Leveroni as Emilia, Ernesto Giaccone as Cassio, Frederico Ferraresi as Roderigo, Alfred Kaufman as Ludovico and Paolo Ananian as Montano were adequate to the demands made upon them.

Urban's scenery is novel, tasteful and effective, worthy of all praise.

### "Madam Butterfly," October 30 (Matinee).

The performance of Thursday evening was repeated without change. Mme. Miura's impersonation of the heroine again was received with great favor by the audience.

### "La Muta di Portici," October 30 (Evening).

Auber's "La Muta di Portici" was repeated for the offering Saturday evening, October 30. An extensive review of this work appeared in last week's issue of the MUSICAL COURIER, hence a detailed account is scarcely necessary at this time, as the principals were the same. Pavlova as the Dumb Girl repeated her success of Monday night, winning many curtain calls, as well as a number of floral tributes.

Fely Clement displayed none of the nervousness which marked her previous appearance. She sang the role throughout with much beauty of tone, and acted the part of the insipid Elvira with much sympathy. It is not a character which offers a full display of Miss Lyne's talents, and it is to be hoped that New York will have an opportunity to hear her in a role more suited to her gifts.

As Masaniello, Giovanni Zenatello again delighted his audience. This sterling artist is ever welcome, by reason of his splendid histrionic and vocal gifts.

Georgi Michailoff as Alfonso, Thomas Chalmers as Pietro, Paolo Ananian as Borella, Federico Ferraresi as Lorenzo, Giorgio Puliti as Selva, and Fely Clement as Emma repeated their excellent work of the previous performance.

Agide Jacchia again conducted.

## Mabel Garrison at Peabody Institute.

Mabel Garrison will give her first recital in Baltimore, Md., at the Peabody Institute, November 5. This is to be the soprano's program on that occasion:

Qual Farfaletta .....	Scarlatti
Aria, My Spirit Was in Heaviness .....	J. S. Bach
Care Selve (from Atalanta) .....	Handel
Ach Ich Liebe (Entführung) .....	Mozart
Die Junge Nonne .....	Schubert
Die Forelle .....	Schubert
Intermezzo .....	Schumann
Marienwüncchen .....	Schumann
Wir wandelten .....	Brahms
Gretel .....	Pfitzner
Pourquoi rester seulette .....	Saint-Saëns
Une Pie .....	Moussorgski
A Dissonance .....	Borodin
Les Roses d'Isphahan .....	Faure
Le Roitelet .....	Paladilhe
Kone Kijra .....	Norwegian
The Rainbow .....	Henschel
Shougie Shou, My Bairnie .....	Henschel
The Butterfly in Love with the Rose .....	Boyle
Lullaby .....	Thatcher
In Pride of May .....	La Forge

## Sousa's Sunday Evening Concert.

John Philip Sousa and his band continue to attract big and enthusiastic audiences to the New York Hippodrome Sunday evening concerts. And Mr. Sousa, with characteristic generosity, furnishes encore after encore to the delight of his enthusiastic admirers. No matter what the master band leader produces, there is the Sousa touch, and following the directing of his own compositions it is significant that he never fails to call forth an extra demonstration from his hearers. A new march, "The Pathfinder of Panama," written in commemoration of, and played at the Panama-Pacific International Exposition, San Francisco, had its first New York public performance on Sunday evening last, and was splendidly received.

Sidonie Spero, soprano; Belle Storey, soprano; Nat Wills, monologist; Herbert L. Clarke, Frank Simon and Bert Brown, cornetist, the entire Hippodrome chorus and other Hippodrome artists assisted.



### Miss Peterson Wins Unanimous Praise.

An instantaneous and brilliant success was scored last Thursday afternoon when May Peterson gave her first song recital in Aeolian Hall. Her New York debut evoked such unanimous enthusiasm from the press as follows:

In the New York Press appeared in part: "Personal charm Miss Peterson has in abundance, and, for all we know, she may be an excellent actress. But what was even more significant yesterday, she revealed a voice of exceptional beauty—a high soprano—pure, limpid, expressive, and admirably equalized throughout its range; a command of the technic of vocalization that does honor to her distinguished teacher, Jean de Reszke; artistic taste, intelligence, insight and a keen feeling for dramatic values. She proved, in short, that she is not only a singer of unusual talent, but a finished artist."

"Miss Peterson, in addition to a charming personality, possesses a voice of remarkable beauty. It has dramatic possibilities and also is effective in lyric singing. It is powerful, but also capable of being used with fine effect in pianissimo work." is an excerpt from the New York Herald, while the Tribune characterized her voice as "of great purity and evenness of timbre. She used it discreetly, yet when the time required it, it showed ample power and brilliancy. Her use of mezzo-voice was especially commendable, and throughout the program she gave evidence of a fastidious taste and a just perception."

The New York Times said, among other things: "Miss Peterson disclosed a voice and style of unusual beauty and a truly artistic nature. She is young and her voice has youthful freshness and brilliancy. Its texture is well equalized throughout its range. Its timbre is often of great inherent beauty and sympathetic quality, and she possesses the means of expressing varied emotions and sentiments of felicitous variations of its color."

The New York Sun stated: "Miss Peterson's voice is beautiful. It is a rich and full bodied soprano, of which the whole medium scale is even, well placed, and of truly musical timbre. One can listen long to such a voice, especially when it is used with interpretative skill. That Miss Peterson had such skill she conclusively proved in her German and French songs. All were well sung, with variety of mood, with delicate coloring and tone and with intelligence. . . . New interpreters of songs equipped so graciously as Miss Peterson are indeed rare and one who shows something of poetic imagination, together with warmth of feeling, and a sense of humor, is doubly welcome."

### Del Orbe Debut at German Conservatory.

Gabriel del Orbe, violinist, and Spanish by birth, the most recent addition to the faculty of the New York German Conservatory of Music, Hein and Fraemcke, directors, gave an "Introductory Recital" at College Hall, October 29, playing a program of a dozen standard pieces, Miguel Castellanos (also Spanish) at the piano. Needless to say, their fellow countryman, Pablo de Sarasate, was plentifully represented on the program, four of his works being played, with special gusto and good taste, the "Faust" fantasia perhaps best of all. Beethoven's "Romanze," op. 50, was played with quiet sentiment and lofty expression, a gavot by Rameau with neatness, and the Wieniawski "Romanze," from the concerto, was especially graceful.

A large audience, as usual, filled the good sized hall. These audiences are made up of pupils, their relatives and friends, who are sure of hearing the best music, well performed, at all musical functions in charge of Carl Hein and August Fraemcke, directors of both the German Conservatory and the New York College of Music.

### Stillman's Piano Pupils Heard.

On Saturday afternoon, October 30, and Sunday afternoon, October 31, Louis Stillman introduced a number of his piano pupils in an interesting program. At the recital on Sunday afternoon nine young students were heard in numbers by Chopin, Mendelssohn, Rachmaninoff, Chaminade, Tschaikowsky and others. As every pupil was allowed to play their favorite composition, the result was most interesting. Mr. Stillman is to be congratulated upon the technical facility possessed by each and every one of the pupils under his care.

By way of diversity Miss Jones sang the aria from Tschaikowsky's "Jeanne d'Arc" and two numbers in English.

Altogether it was a well arranged and well executed program.

### Torpadie and De Stefano at Chickering Hall.

Two prominent artists of the Music League of America, Greta Torpadie, soprano, and Salvatore de Stefano, the well known harpist, gave recitals last week in Chickering Hall, New York City, assisted by Stanley Day at the piano. Mr. de Stefano's selections included a Debussy arabesque, Hasselmann's "Ballade," an impromptu caprice by Pierné,

and the "Perpetuum Mobile" and "Am Springbrunnen" by Zabel. Miss Torpadie sang "I Mind the Day," by Willey; "Long, Long Ago," by Bayley; Carey's "A Pastoral"; "The Little Irish Girl," Loehr; "Mighty Lak' a Rose," Nevin, and Arditi's brilliant waltz song, "Il Bacio." For the final number Miss Torpadie sang Dell'Acqua's "Villanelle," accompanied by Mr. de Stefano at the harp.

### Spiering's Pupil Scores Success.

Abram Konewsky, an artist pupil of Theodore Spiering, gave a violin recital at the Wanamaker Auditorium, New York, on Saturday afternoon, October 30, before a large and enthusiastic audience. Mr. Konewsky possesses reliable technic, a sweet and sympathetic tone, and plays with much repose. His program consisted of Handel's sonata, in E major; air, Matheson; romance in G, Beethoven; prelude and allegro, Pugnani-Kreisler; chaconne (for violin alone), Bach, and Vieuxtemps' concerto in F sharp minor.

Mr. Spiering's admirable training was evident throughout the work of the young artist, who gives every promise of becoming a violinist of high order. Alexander Russell contributed four organ numbers, concert prelude, Krämer; "Meditation," from "Thais," Massenet; toccata, Boellman, and "Marche Pontificale," by de la Tombelle.

### VON ENDE SCHOOL OF MUSIC EVENTS.

Arthur Hartmann, Violinist and Alberto Jonas, Spanish Pianist, Introduced as Members of the Faculty—Their Recitals—Fifth Anniversary Invitations Issued—School Announcement.

Arthur Hartmann gave a violin recital at the von Ende School of Music, New York, Monday evening, October 25, before an enthusiastic audience, which completely filled the spacious music rooms. Mr. Hartmann opened his program with the Mendelssohn concerto, playing the second movement especially well. The sustained beauty of his tone, which is rich and virile, delighted the audience, and his masterly interpretations marked the splendid artist. His second number was the Bach chaconne, which served to display the ease with which he surmounts every technical difficulty. Three of his own transcriptions made up his third and last group. These were Adagio and Allegro (Corelli), "Je Pleure dans mon Cœur" (Debussy) and bravour variations on the G string, "Moise" (Paganini). These were replete with melodic beauty, especially the Debussy number. Mr. Hartmann was recalled many times, and was obliged to add extra numbers to his program.

Alberto Jonas' name was the magnet which attracted such numbers of people to the von Ende School of Music on Friday evening, October 29, that every seat was filled, the entrance hall, inner corridor and even the stairs overflowing with humanity. The recital introduced Mr. Jonas as a member of the faculty of this institution, which now has a corps of piano instructors second to none. The close attention given him, the hearty greetings, and the intense appreciation as expressed in the applause, all showed the importance of the affair. He played the following program: Prelude and fugue in G minor (first book), prelude and fugue in C minor (first book), J. S. Bach; sonata, B flat minor, Chopin; concert etude, op. 24, Moszkowski; nocturne in C major, Grieg; "Campanella," Paganini-Liszt; toccata, valse in C sharp minor, three northern dances, Alberto Jonas; "Romance" ("Hommage à Chopin"), Xavier Carlier, rhapsodie, No. 6, Liszt.

How Jonas plays is well known to New York and America in general, for previous to his return to Europe and domicile in Berlin, he lived in this country several years, appearing everywhere with tremendous success. This is due largely to his beautiful tone, which is always resonant, yet never heavy; clear and brilliant, but never forced; expressive in finest nuance, yet never supersentimental. A crisp, all conquering technic and a definite "aristocratic" interpretation further distinguish Jonas' playing. With it all there are no mannerisms to mar the playing, or draw attention from the music and its interpretation. Certain virtuosi might well take a lesson from observing Jonas, and note the entire absorption of the public in the music produced, for he plays sincerely, unaffectedly, with mind and heart bent on getting the composer's music out of the piano.

There was utmost daintiness in Jonas' playing of the "nightingale" episode of the Grieg nocturne, and this was a foil for Liszt's "Campanella," in which the bells always rang out without jangle. He plays this as of old, with every phrase beautifully clear and well defined. The greater portion was without pedal, so making the final rush of chords mightily effective. If any living pianist can play Moszkowski's concert study better than Jonas, the present writer has yet to hear him; the piece suits his style and technic to a dot. Interwoven passages with a pronounced melody, beautiful music indeed, but requiring beauty and clearness of touch and tone, this characterizes the Moszkowski piece, and every item of it came to the

fore in Jonas' playing. His own piano pieces have charm of melody and harmony, and every excerpt received loud applause, demanding encore. The "Northern Dances" found especial favor. Musicians recognized the broad interpretation of Chopin's only sonata, and the luscious quality of tone in the singing cantilena of the funeral march. Musicians and audience alike were roused to enthusiasm following the sixth rhapsodie, which Jonas plays with ever youthful abandon, and a tempo in the octave finale scarcely approached by any other virtuoso.

There was a general rush to meet him, following the program, and to congratulate Director von Ende on securing Jonas as instructor.

Mr. and Mrs. von Ende have issued invitations reading as follows:

Mr. and Mrs. Herwegh von Ende  
request the honor of your company  
Saturday evening, November sixth  
at the celebration of  
the Fifth Anniversary of  
The von Ende School of Music  
Eighty-thirty to eleven 44 West 85th Street  
Music New York

The following invitation has been issued by the von Ende School:

THE VON ENDE SCHOOL OF MUSIC  
REQUESTS THE HONOR OF YOUR PRESENCE

Friday afternoon, November 5, piano-violin recital, Anton and Vita Wittek, 3 o'clock.  
Friday evening, November 12, song recital, Charles Norman Granville.  
Wednesday evening, November 17, piano recital, Lawrence Goodman.  
Tuesday evening, November 23, piano recital, artist pupils of Alberto Jonas.  
Friday evening, November 26, song recital, artist pupils of Charles Norman Granville.  
Wednesday evening, December 1, violin recital, Lucille Collette.  
Eighty-thirty o'clock 44 West 85th Street  
Admit Two New York City

### Lada to Be at Candler Theatre.

Lada, the dancer, one of the foremost exponents of modern choreographic art, will appear at the Candler Theatre, New York, on the afternoons of November 16 and December 3 at 3 o'clock. She is booked also for some time during the first week in January, the date of which will be announced later.

Regarding a former appearance of this splendid artist, the New York Times said in part: "Lada translates music into a language not only definite but intelligent to all. To find the purpose of the composer and visualize such purpose in a vivid manner is the mission of this great artist. She gives not so much an 'interpretation' of a composition as a choreographic delineation. Like intangible sound this graceful kaleidoscope of architectonic lines is a picture of time, not space. The duality of her art makes a lasting impression. Her conception of true choreographic principles, her deep understanding of the phonetic images of a composition, the gift to transform them makes her the most phenomenal dancer of this age." And in this manner speak all those who have witnessed her art and her power of blending line, color, sound and movement.

### John Powell's New York Dates.

John Powell, who has been engaged for an appearance with the New York Symphony Orchestra on Sunday afternoon, November 21, will give his New York recital in Aeolian Hall, Monday afternoon, December 13.

Mr. Powell studied with Leschetizky in Europe. In speaking of his student days abroad, he said, "I was radiantly happy—until my first lesson, that is. Bree was my 'Vorbereiterin'—a wonderful woman she is, too!—and after three weeks she took me to the professor. I am sure I could not have lived through it if she had not been there to pour oil on the very troubled waters and bind up my poor broken self-esteem when the storm was over. Many highly colored accounts of scenes at Leschetizky's lessons are current, but ordinary English cannot possibly do justice to the ordeal. But my first terrible hour was not a drop in the bucket compared with many other experiences that came in the course of the five years I remained with him. They were painful, but they were what I needed. And today I recognize in him the greatest teacher the world has ever seen."

### Versatile Emotion.

"Joys and sorrows are strangely mingled in a woman's life," remarked the sentimental lady.

"They are," replied the ordinary person. "It is remarkable to see a woman weeping bitterly at the pathos of a matinee performance and at the same time thoroughly enjoying a box of candy."—Washington Star.

### Too Bad.

Truck Driver Becomes Opera Singer—headline. Alas that it was not the other way round!—New York American.



## REVIEW OF NEW MUSIC.

## OLIVER DITSON COMPANY.

## Song Cycle.

William Dichmont.

"A Cycle of Four Arabian Songs" (\$1.25). Four melodious numbers in rather popular "Oriental" style; not vocally difficult and acceptable for either home or recital work.

## Choral Work.

William Reed.

"The Wreck" (40 cents). Very attractive work. Neither abstruse nor involved, but at the same time interesting harmonically and affording music which will interest singers and audience alike and which does not at the same time make too hard demands upon choral forces. The solo is for tenor. Time of performance about ten minutes.

## Catholic Church Music.

W. C. Peters.

"Requiem Mass" in Gregorian style (50 cents).

## Piano.

Johannes Brahms.

"Ballade in B minor" (50 cents). Another in the Brahms series so carefully and intelligently edited by the late Rafael Joseffy.

B. R. Hanby.

"Darling Nellie Gray" (30 cents). This belongs to the series of "Favorite Airs in Easy Arrangements for the Piano"; about second grade difficulty; the words are printed between the staves of the piano arrangement.

## Good Old Dances.

"Ten Favorite Jigs" (50 cents).

"Twenty Miscellaneous Dances" (75 cents).

Ditson is issuing six volumes of these "Good Old Dances." The first one is devoted to ten favorite jigs and numbers such well known tunes as "Irish Washerwoman," "Garry Owen" and "St. Patrick's Day in the Morning." These are arranged by James O'Malley. The second volume contains twenty miscellaneous dances, mostly English and Scotch, arranged by Finlay Atwood. Difficulty of these dances, about third grade.

Charles Hueter.

"Butterflies" (Scene de Ballet) (50 cents). Graceful if not strikingly original "salon" composition in the form of short valse de concert of about fourth grade of difficulty.

J. W. Lerman.

"Neapolitan Serenade" (50 cents). Teaching piece (third grade) in characteristic form, bright and melodious.

Wolfgang A. Mozart.

"Sonata in A major" (50 cents). Well known A major sonata with delightful first theme. Proves how much better Mozart knew how to make variations on his own theme than Reger on Mozart's theme.

Thomas Tapper.

"The First Piano Book" (\$1). Eminently practical work by an authority on piano pedagogics. The little melodies introduced, elementary as they are, are oftentimes attractive and will urge the little scholar on to work.

## Piano Four Hands.

Adolf Jensen.

"Bridal Song" (50 cents). A practical and not difficult arrangement (fourth grade) of the delightful "Bridal Song" from Jensen's wedding music.

## Organ.

Henry Smart.

"Eight Short and Easy Organ Pieces" (75 cents). Collection of eight favorite pieces by the English master. All

short and easy, though melodious and attractive. Especially suitable for a beginner on the organ.

## LUCKHARDT &amp; BELDER.

Platon Brounoff.

"American March of Peace" (60 cents). Throughout Mr. Brounoff's career in New York he has steadily worked toward the advancement of the interests of American music and musicians. "The American March of Peace," for piano, but constructed on lines best suited to the effects of a military band, is only another expression of this sentiment.

\* \* \*

"The Ten Commandments" (\$1.50). This same composer, a pupil of Anton Rubinstein's, is his own publisher for "The Ten Commandments of Piano Practice," a condensed arrangement of the most necessary technical exercises for the piano, for which he claims that the student can save three hours' work daily by playing them through for only one-half hour. They are very carefully planned, arranged and graded, and the commandments range as follows:

1. Five finger chromatic.
2. Diatonic four finger exercises.
3. Five fingers and thumb exercises.
4. Scales.
5. Double notes.
6. Scales in thirds.
7. Chromatic scale.
8. Octaves.
9. Arpeggios.
10. The finish.

## PHILHARMONY PUBLISHING CO.

Wichita, Kansas.

Otto L. Fischer.

"The New School of Arm Technic" (\$1). Mr. Fischer, starting from the premise that "finger and arm muscles

## Vera Barstow Engaged by Arion Club.

Vera Barstow, the young violinist, whose annual New York recital is to take place at Aeolian Hall, Saturday evening, November 20, has just been engaged for the first concert of the Arion Club, which takes place at the clubhouse, on Fifty-ninth street, November 29. Three years ago Miss Barstow played at one of the concerts of the



VERA BARSTOW.

Arion Club, and her reengagement is unusual, as the club makes it rather a point not to have the same artist twice.

## Philadelphia Orchestra Heard in a Varied Program.

Philadelphia, Pa., October 31, 1915.

At the third pair of concerts given by the Philadelphia Orchestra at the Academy of Music, Friday afternoon and Saturday evening, October 29 and 30, Leopold Stokowski presented a program which ranged from Gluck and Mozart to Massenet and Strauss. The overture to Gluck's "Iphigenie en Aulide" opened the concert auspiciously. The symphony was Brahms' second, played by Stokowski and his men with all the tone coloring and splendid ensemble which ever marks their work. Particularly fine was Stokowski's reading of the third movement, which was warmly received by the delighted audience. "Don Jose" (Strauss), played with abandon, was a most effective closing number. As usual, Mr. Stokowski conducted without score.

Henri Scott, the Philadelphia basso, whose engagement as a member of the Metropolitan Opera Company of New York was recently announced, was afforded two excellent opportunities for the display of his marked vocal talents at his first appearance with the local organization. He invested with considerable power the aria, "In diesen heili-

do not act normally in most of the existing piano methods" and working on the principles laid down in Breithaupt's "School of Weight Touch," has evolved a long series of exercises designed to develop a normal action. The work is both interesting and practical.

## C. C. BIRCHARD &amp; COMPANY.

Frederick S. Converse.

"The Peace Pipe." Cantata for mixed voices, with baritone solo and orchestra. This is the most melodious and straightforward work we have ever seen from Mr. Converse's pen, with no thought of this or that school, no strained striving to be original at the expense of all pleasantness. At the same time, although simpler than most any of his other works, there is nothing commonplace about it. It is to be heartily recommended for choral societies. The words are from Longfellow's "Hiawatha." Time of performance about one-half hour.

## DEVIN-ADAIR COMPANY.

L. Camilleri.

"Waiting for You" (50 cents).

"Wild Heart" (60 cents).

These are not ambitious music, but effective for the vocalist, especially "Waiting for You," which, with a catchy refrain, should make an excellent number in a concert of popular music.

## HARRY H. BELLMAN.

Reading, Pa.

Howard B. Keehn.

"Woodland Halo." Deserves more than passing mention, if for no other reason than its original and entirely unconventional accompaniment. From a vocal point of view there is much to praise. The music describes the words, and the words describe the freedom of life in the open and the joyous shouts in the woodland. It is by no means an easy song, yet the difficulties, such as they are, will prove effective. Excellent for concert use.

gen Hallen," from Mozart's "Die Zauberflöte." He overcame certain trying technical difficulties in the work with an ease which marks the thorough artist. However, it was in his second offering, Massenet's "Legend of the Sage Brush," that Mr. Scott appeared to best advantage.

H. P. QUICKSALL.

## OBITUARY.

## Prof. J. Henry Kappes.

Prof. J. Henry Kappes, the well known music authority, died Monday, October 25, in Evanston, Ill., after a long illness. Prof. Kappes was educated at the University of Heidelberg, making special study of history, philosophy, literature and musical composition. Through his interest in music, Prof. Kappes became well acquainted with such well known composers and musicians as Felix Mendelssohn, Liszt, Chopin, Schumann, Wagner and Spohr. He was the protégé of Mendelssohn and helped in transcribing the score of "Elijah." Professor Kappes was in his ninety-first year. He leaves two sons, William P., of Indianapolis, and Charles R., of Evanston.

The funeral services were held Tuesday at the residence of his son, Charles R., in Evanston. Interment was made at Indianapolis on the following Wednesday.

## Mrs. Carleton C. Allin.

Mrs. Carleton C. Allin, better known among musicians by her maiden name, Katherine Bauer, the violinist, died in Indianapolis, Ind., October 12, following an operation for appendicitis.

Mrs. Allin was only twenty-six years old and one of the best known musicians in Indianapolis. Following her preparatory study in that city, with her mother she went to Berlin, where she studied with Arthur Hartmann. Mrs. Allin was a member of the Matinee Musicale of Indianapolis and frequently appeared on programs of that organization. She is survived by her husband, her parents and a sister.

## NELSON

## SPRACKLING

Organist :: Pianist

1437 PENNSYLVANIA STREET, DENVER, COLO.

HENRY B.

WOOTSON DAVIS

## MURTAGH MURTAGH

Concert Organist

Lyric Soprano

DENVER, COLO.

## WANTED

WANTED—Cellists and double bass players for women's orchestra club which meets in New York. There is no financial remuneration, but those playing will receive instruction by a well known musician. Advanced amateur or professional women players are eligible. The membership of this club is limited. A nominal fee is charged for membership dues. Address "Club," care MUSICAL COURIER, 437 Fifth Ave., New York.

## STUDIOS WANTED AND FOR RENT

VANDERBILT STUDIOS, 64 East 34th Street, adjoining Hotel Vanderbilt, offer a distinctive atmosphere for resident and non-resident artists, teachers and students. Full and part time. Studios cheerfully shown and rates quoted. Personal inspection invited. Manager on premises. (Telephone Murray Hill, 991).

**FRANK MACH**Solo Violinist  
and Instructor

Studio: 1511 Dodge Street - Omaha, Neb.

**LEEFSOON-HILLE**

CONSERVATORY OF MUSIC

MAURITS LEEFSOON } PHILADELPHIA, PA.  
Director**MARIE NELSON**

Concert Pianist

TEACHER OF PIANO AND HARMONY  
New Method Results GuaranteedStudio: 797 Crotona Park North  
New York City**ARABEL  
MERRIFIELD**  
Mezzo-ContraltoRecitals, Concerts, Operas  
Miss Osborn will accept a limited number of pupils at  
89 SO. 10th STREET, MINNEAPOLIS, MINN.**RALPH BROKAW**

WICHITA VIOLINIST KANSAS

**PEORIA MUSICAL COLLEGE**  
FRANKLIN STEAD, Director  
Music, all branches; Dramatic Art, Languages.  
Artists and experienced teachers. Own building,  
excellent equipment. Catalog. Address:  
234 N. Madison Ave., Peoria, Ill.**FLETCHER-COPP**Lecturer on Inventive Musical Ability of American Child  
Fletcher Music Method  
N 31 York Terrace - Brookline, Mass.**MARIE KAISER**

SOPRANO

Management: WALTER R. ANDERSON  
171 West 57th Street, New York**CHARLES HARRISON**

(TENOR)

Soloist

Brick Presbyterian Church  
Fifth Ave. & 37th St., N. Y.CONCERT ORATORIO  
RECITAL

Available Sunday Evenings

Direction: WALTER R. ANDERSON  
171 West 57th St. - New York**JULIA  
ALLEN**

Soprano

"Her tone production is marvelously  
beautiful."—Het Nieuws Van Den Dag, Am-  
sterdam, Holland."Possesses a magnificent soprano voice  
and is an artiste to her finger tips."—The  
American Register, Paris."Julia Allen, as Gilda, displayed a won-  
derful trill, brilliant execution and a fresh  
youthful voice."—New York Morning Tele-  
graph.

Address:

325 W. 93rd St., New York  
Phone, Riverside 6860**di BUTERA**CONCERT VIOLINIST AND TEACHER  
Carnegie Hall, New York  
Phone, Circle 1350**DORA BECKER**CONCERT  
VIOLINIST

18 Hedden Terrace, Newark, N. J. Tel. 1139 Waverly

**WILSON**

CONTRALTO

1217 Arapahoe St., Los Angeles, Cal.

**ROLAND PAUL**

Tenor

CONCERTS, COACHING, INSTRUCTION.  
BLANCHARD BLDG., LOS ANGELES, CALIF.**SABA DOAK**

Soprano

Concert and Oratorio  
Address: ALMA VOEDISCH, Manager, or per-  
sonally at Plaza Hotel, Chicago. Superior 2680.**ZOE FULTON**

PRIMA DONNA CONTRALTO

Address: 215 Wallace Bldg., E. E., Pittsburgh, Pa.

**MABEL KING**

CONTRALTO

Concert Recital Oratorio  
Address: 333 Jucunda St., Pittsburgh, Pa.**Mrs. HALL McALLISTER**

TEACHER OF SINGING

Musical Management

407 Pierce Building - Boston

**MRS. CARL ALVES**Special Attention to Correct Voice Production  
Opera, Oratorio and Lieder  
48 West 90th Street, New York  
Telephone, Riverside 5228**FRANCIS ALLAN WHEELER**

Baritone

CONCERT :: ORATORIO :: RECITAL  
New Castle, Pa.**Grace Henry**

SOPRANO

Concert :: Oratorio :: Recital

AKRON, OHIO

Under the management of

Mrs. M. H. Fanning, 1101 Hippodrome Bldg.,  
Cleveland, Ohio**Hotel Powhatan**WASHINGTON, D. C.  
PENNSYLVANIA AVENUE  
H and EIGHTEENTH STREETS, N. W.Overlooking the White House, offers every comfort  
and luxury, also a superior service. European Plan.Rooms, detached bath, \$1.50, \$2.00 up  
Rooms, private bath, \$2.50, \$3.00 up  
Write for Souvenir Booklet and Map  
E. C. OWEN, Manager**Helen Frances CHASE**

COACH

Concert Accompanist

6 W. 98th St., New York Phone River 7600

**Ganapol School**

OF MUSICAL ART

Detroit, Mich.

An ideal school of all  
musical branches.  
Boris L. Ganapol, Director**SHARP-HERDIEN**

SOPRANO

5132 Kenmore Avenue Chicago, Ill.

**HETTIE SCOTT-GOUGH**

SOPRANO

Assistant to ETTA EDWARDS St. Louis, Mo.

**ETTA EDWARDS**

Vocal Teacher

4000 DELMAR BOULEVARD

ST. LOUIS, MO.

**RAGNA LINNE**Vocal  
StudiosKimball Hall  
Chicago**DONALD CHALMERS**

Basso

165 West 83rd Street, New York.

Phone 5590 Schuyler.

Recitals Oratorio Opera

**VICTOR HARRIS**

THE BEAUFORT

TEACHER OF SINGING IN ALL ITS BRANCHES

**N. Y. School of Music and Arts**RALFE LEECH STERNER, Director  
Central Park West, Cor. 95th St.  
Dormitory for out-of-town students Tel. 679 Riverside

NOW READY

**THE CONCERTO FOR VIOLIN**

By Cecil Burleigh Op. 25 Price \$3.00

CLAYTON F. SUMMY CO., Publishers, 64 E. Van Buren St., Chicago

This is the composition that won the prize over all the works submitted, by American Composers, for the orchestra concert to be given in Chicago this coming season, under the direction of Glenn Dillard Gunn, at which concert this concerto is to be played by the violinist who wins in the contest. For particulars, address the publishers, or GLENN DILLARD GUNN, Fine Arts Building, Chicago, Ill.

**WHEN YOU COME TO  
NEW YORK ON BUSINESS**You need something  
more than food and  
lodging.You need a Home  
and an Office Com-  
bined.It should be a home  
with all your usual  
comforts so that you  
may be in the proper  
mental frame to look  
after your business.It should be an office  
because a neglected  
telephone message or  
delayed letter or a for-  
rates for very unusual accommodations, and that's why we say come togotten call may mean a  
serious business loss to  
you.Then again your New  
York Hotel must be in  
the right place, other-  
wise you are losing  
time and energy in lost  
motion.Of course the prices  
must be right because  
if you are a shrewd  
business man you like  
to get the maximum in  
value for your dollar,  
so we charge the usual**The Hotel Martinique**

"The House of Taylor"

Broadway, 32nd and 33rd Street, New York

We have been catering to business men for nearly seventy years and know your  
needs. Right near the Pennsylvania Depot. We deliver your baggage to and from  
free.**Congress Hotel and Annex**

CHICAGO, ILLS.

Largest floor space devoted to  
public use of any hotel in the world.  
Magnificent Restaurant, Unsur-  
passed Cuisine.

N. M. KAUFMAN, Pres.



# THE Baldwin PIANO



"I Consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann

"A great Piano. It satisfies me completely." —Pugno

"A tone which blends so well with my voice." —Sembrich

## THE BALDWIN PIANO COMPANY

MANUFACTURERS

142 W. Fourth Street

Cincinnati

### May Marshall **GOBB** Soprano

Management May Beagle  
1312 Farmers' Bank Building, Pittsburgh, Pa.

### JOHN **FINNEGAN** TENOR

Management: G. DEXTER RICHARDSON  
501 FIFTH AVENUE, NEW YORK

### **BEULAH B. MUNSON**

SOPRANO

Concert and Oratorio Voice Culture 724 Nostrand Ave. Brooklyn, N. Y.

### **PLUMB**

CONTRALTO

Address: 4173 Lake Park Ave., Chicago, Ill.  
Phone, Oakland 3240

### **NORTH** Soprano

Management: Culbertson, Fine Arts Bldg., Chicago  
Western Representative: M. S. Rutzahn, Great Falls, Montana

### **GUSTAV STRUBE**

CONDUCTOR—COMPOSER—VIOLINIST  
Care of Peabody Conservatory, Baltimore

### **ETHELYNDE SMITH**

SOPRANO

Personal Address: 450 Cumberland Ave., Portland, Maine  
Management: ERNEST L. BRIGGS, Steinway Hall Bldg., Chicago

### JOHN ADAM **HUGO**

Composer Pianist  
Concerts and Recitals  
Instruction  
Room 16, Metropolitan  
Opera House Building

### **FLAATEN CONSERVATORY OF MUSIC AND EXPRESSION**

Gustav Flaaten, Director  
Superior, Wis., and Duluth, Minn.

### **Mormon Tabernacle Choir**

Ogden, Utah (240 Voices)  
Joseph Ballantyne  
Director Just completed fourth season—  
Tul tour to Pacific Coast

### **ARTHUR DUNHAM**

CONDUCTOR

SINAI ORCHESTRAL CONCERTS

### **John J. McClellan**

Organist Mormon Tabernacle  
ORGAN OPENINGS AND RECITALS  
Management: Fred C. Graham, Music Bureau  
McIntyre Building SALT LAKE CITY, UTAH

### **MARTA KRANICH**

SOPRANO

OPERA—CONCERT—ORATORIO

Address care Musical Courier, 437 Fifth Avenue, New York

### **RICHARD KNOTTS** Bass Baritone

Management: BRIGGS MUSICAL BUREAU  
Steinway Hall Building, Chicago

### **AAGE FREDERICKS**

VIOLINIST

Management: Harry Culbertson, Fine Arts Bldg., Chicago, Ill.

### **AXEL SIMONSEN**

CELLO VIRTUOSO

LOS ANGELES, CALIFORNIA

### **NORTHWESTERN CONSERVATORY OF MUSIC, ART and EXPRESSION**

806 NICOLLET AVENUE  
MINNEAPOLIS

The Oldest and Most Progressive Musical Institution in the Northwest

#### Ovide Musin

Belgian Violin Virtuoso  
Studios, 51 West 76th St.,  
New York

**CENTRAL MUSIC HALL** 64-66 East Van  
Buren St., Chicago  
Chicago's most attractive hall, devoted exclusively to con-  
certs, recitals, and other high-class entertainments. Seating  
capacity 700. Rent reasonable. For terms and dates, ad-  
dress HARRIET MARTIN SNOW, Manager, 64 East Van  
Buren Street, Chicago. (In Summy's Music Store.) Tele-  
phone Wabash 8740.

### MARGARET **KEYES** CONTRALTO

WITH CHICAGO GRAND OPERA CO.

Management: The Wolfsohn Musical Bureau, 1 W.  
34th St., New York. Personal address, St. Hubert  
Hotel, 120 W 57th St., N. Y. Phone 2365 Circle

### **Granberry Piano School**

GEORGE FOLSOM GRANBERRY, Director  
Practical Training Courses for Teachers  
Artistic Piano Playing  
—THE FAULTEN SYSTEM—  
BOOKLETS—CARNegie HALL—NEW YORK

### **CONCERT DIRECTION HERMANN WOLFF**

The World's Greatest Musical Bureau  
Germany: Berlin W 9, Linkstrasse 42 II  
Cable Address: Musikwolff, Berlin

Proprietor and Manager of the Philharmonic  
Concerts, Berlin; the new Subscription Concerts,  
Hamburg; the Bechstein Hall, Berlin.  
Representative of more than 400 artists, includ-  
ing D'Albert, Ysaye, Ansorge, Thibaud, Kreisler,  
Sembrich, Riser, Van Rooy, Hekking, Carreño  
and many other celebrities. Also manager of the  
Berlin Philharmonic Orchestra and of Arthur  
Nikisch.

Principal Agency for Music Teachers

### **REINDAHL VIOLINS**

AND BOWS—VIOLAS AND CELLOS



Reindahl Grand Model, \$250

Artists know the  
rarity of violins whose  
tones are "sweet"  
from lowest G to A  
in altissimo. You  
know how much you desire  
a violin whose tone qual-  
ities are distinguished in  
power, intensity, bril-  
liance, evenness, sym-  
pathy, perfection of open  
fifths, stopped fifths, thirds,  
octaves, clear harmonics,  
pure pizzicato tones, dis-  
tinct arpeggios, distinct  
in shake, trill and stac-  
cato, and which quickly  
responds to bow-pressure  
from real pianissimo to  
fortissimo. If you do not  
possess such a violin, you  
will be interested in a  
booklet—"An Artist's  
Touch"—which I will  
gladly mail you FREE,  
and which contains opin-  
ions from world famous  
artists who use REINDAHL  
VIOLINS.

Violins sent to responsi-  
ble persons, on trial, for  
comparison with other  
new or famous old vio-  
lins. If desired, gradual  
charge accounts opened.

**KNUTE REINDAHL**  
MENONA DRIVE, R. F. D. No. 3  
MADISON, WISCONSIN  
(Formerly Athenaeum Bldg., Chicago)

## Wing & Son, Manufacturers of the **WING PIANO**

A musical instrument manufactured in the musical center of America for forty-four years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

### **CHAPMAN GOOLD** SOPRANO

Address: 2314 Broadway New York  
Telephone 4789 Schuyler

### **SWEET**

1425 Broadway, New York  
Met. Opera House Building

Teacher of George Fergusson, Berlin; King Clark,  
Paris; Dr. Carl Duff, N. Y.; Geo. Dixon, Toronto;  
Shannah Cumming, Katherine Bloodgood, Florence  
Mulford, Viola Gillette, Maude Berri, Jeannette  
Fernandez, Edith Miller.  
SPECIAL OPERATIC TRAINING (INCLUDING ACTING)

### Lambert **MURPHY** TENOR

METROPOLITAN OPERA CO.  
For concert engagements apply to  
The WOLFSONH MUSICAL BUREAU  
1 West 34th Street New York

### **Walter Spry Music School**

Walter Spry, Cedric W. Lemont, Hugo Kortschak, Alexander Raab, Sandor Radanovits.

## **Chicago Musical College**

624 S. Michigan Boulevard

DR. F. ZIEGFELD, President

CARL D. KINSEY, Manager

WILLIAM H. PONTIUS, Director Department of Music.  
CHARLES M. HOLT, Director Department of Oratory and Dramatic Art.

The Exceptional Facilities, Complete Organization and Comprehensive Courses Make the

### **MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND DRAMATIC ART**

42-44 EIGHTH ST., S. MINNEAPOLIS, MINN., The Recognized Leading Institution of the Northwest.

Courses in all branches of Music, Oratory and Dramatic Art, from Elementary to Post-Graduate,  
equal in standard to similar courses given in European Schools and Conservatories of first rank. Faculty  
of Forty-four. Each department under Masters of wide reputation. Recital Hall seating 500. Fully  
equipped stage for acting and opera. School open all the year. Pupils may enter at any time. Send for  
Illustrated Catalog "C."

## **The Indianapolis Conservatory of Music**

Edgar M. Cawley, Director

Music, Dramatic Art, Dancing, Modern  
Languages, School of Opera. Ideal Residence  
Department for Young Ladies. Positions secured  
for qualified pupils.

The Most Rapidly Growing  
School of Music in America  
Catalogue and circulars mailed on request.  
Pupils may enroll at any time.

430 NORTH MERIDIAN ST.

INDIANAPOLIS, IND.

## **N. Y. GERMAN CONSERVATORY OF MUSIC**

306 MADISON AVENUE: Near 42nd Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS CARL HEIN, AUGUST FRÄEMCKE.

Instruction in all branches of music from first  
beginning to highest perfection.  
Thirty-eight of the best known and experienced  
professors.

Free advantages to students: Harmony lectures,  
concerts, ensemble playing, vocal sight reading.  
SEND FOR CATALOGUE

TERMS, \$10 UP PER QUARTER

## **THE AMERICAN INSTITUTE OF APPLIED MUSIC**

(THE METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Complete Courses in Voice, Organ, Piano, Stringed Instruments, Public  
School Music; Theoretical and Historical Branches.

30th SEASON—SEPTEMBER 28th, 1915

Send for Circulars and Catalogue

JOHN B. CALVERT, D.D., Pres.

KATE S. CHITTENDEN, Dean



# THE STEINWAY PIANOS

(GRAND AND UPRIGHT)  
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue Riker Avenue  
NEW YORK

AND

St. Pauli, Schanzenstrasse, 20-24 - - - HAMBURG

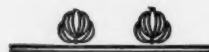
Warerooms: { Steinway Hall, 107-109 East 14th Street, New York  
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London  
Jungfernstieg 34, Hamburg, and  
Budapesterstrasse 6, Berlin

And Represented by the Foremost Dealers Everywhere

**STEINWAY & SONS**

# Mason & Hamlin

**"THE STRADIVARIUS  
OF PIANOS"**



PRINCIPAL WAREROOMS AND FACTORIES

**BOSTON**

# KRANICH-&-BACH

*Ultra-Quality* PIANOS  
and PLAYER PIANOS

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

# JEWETT PIANOS

Tone is one of the chief reasons the **JEWETT** piano is known and admired in musical circles everywhere. In clearness and sustained resonance, the **JEWETT** tone has no equal among pianos of even nearly as reasonable cost.

Manufactured by:

**JEWETT PIANO CO., - - Boston, Mass.**

FACTORIES: Leominster, Mass.

THE WORLD RENOWNED

# SOHMER



The many points of superiority were never better emphasized than in the **SOHMER PIANO** of today.

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

**SOHMER & CO.**

NEW YORK WAREROOMS:

**315 FIFTH AVENUE**  
Corner 32d Street

# & Autopiano

is known throughout America and Europe for its artistic qualities as a Piano, and its durability and excellence as a Player Piano.

**THE AUTOPIANO CO.**

Factory and General Offices:

12th Avenue, 51st to 52d Street, New York  
LONDON REPRESENTATIVE: KASTNER & CO., Ltd. 34 Margaret Street



